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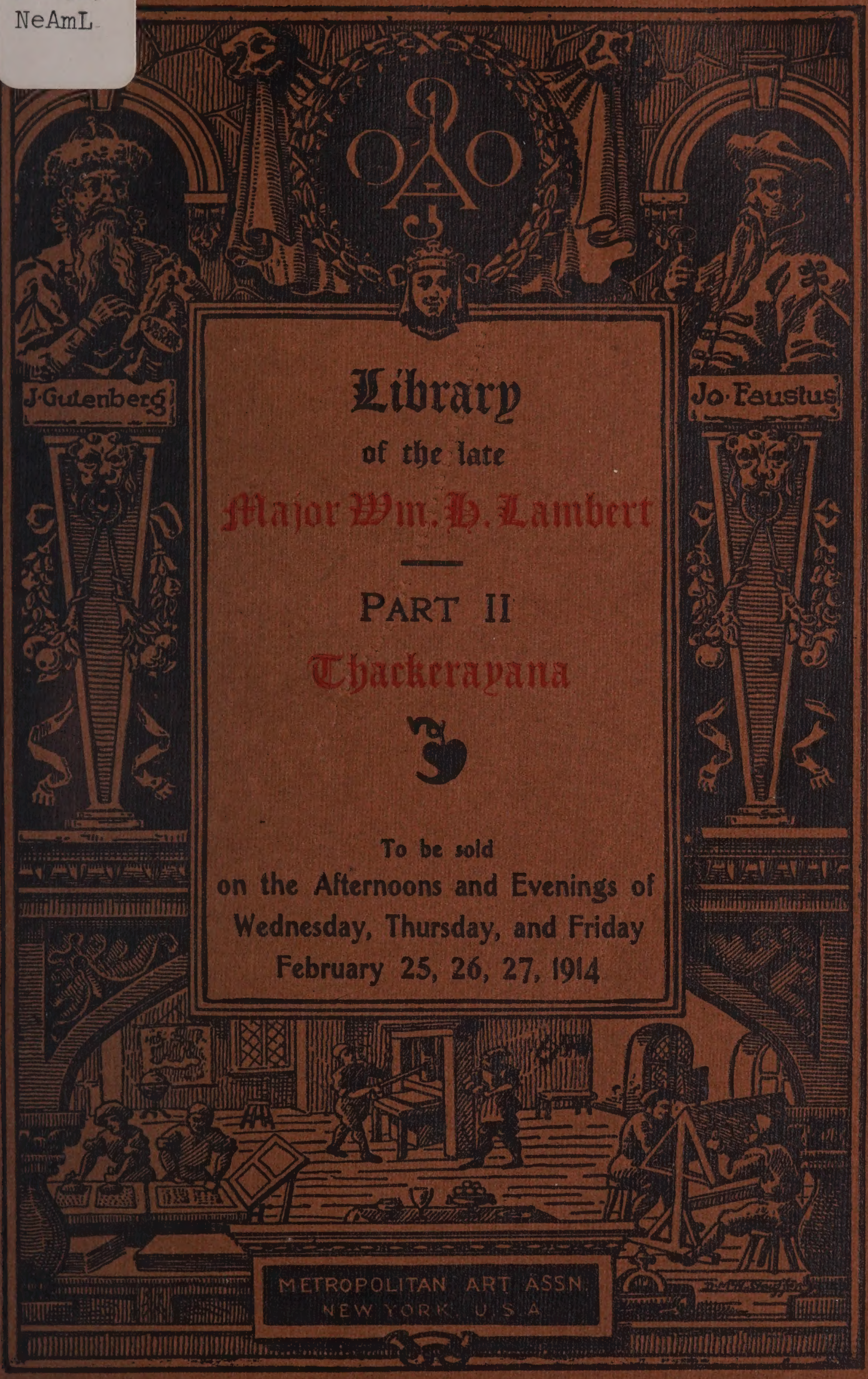
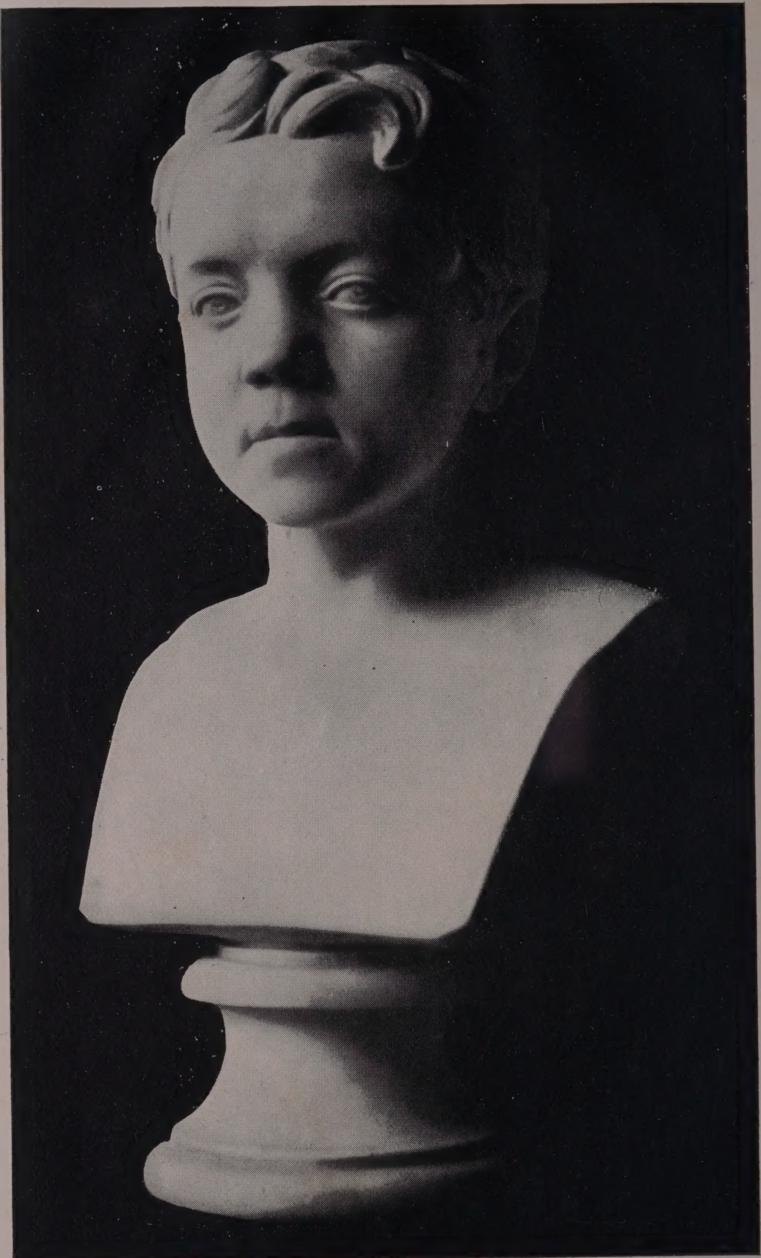


Library
of the late
Major Wm. H. Lambert

PART II
Thackerayana

To be sold
on the Afternoons and Evenings of
Wednesday, Thursday, and Friday
February 25, 26, 27, 1914



Copy in marble of the Boyhood Bust.
(See No. 570.)

1914
Feb. 25
NeAnL

LIBRARY

OF THE LATE

Major William H. Lambert

OF PHILADELPHIA

PART II

Thackerayana

TO BE SOLD

FEBRUARY 25, 26, AND 27, 1914

WEDNESDAY	AFTERNOON,	FEBRUARY 25, . .	Lots 1– 237
WEDNESDAY	EVENING,	FEBRUARY 25, . .	Lots 238– 389
THURSDAY	AFTERNOON,	FEBRUARY 26, . .	Lots 390– 603
THURSDAY	EVENING,	FEBRUARY 26, . .	Lots 604– 808
FRIDAY	AFTERNOON,	FEBRUARY 27, . .	Lots 809–1037
FRIDAY	EVENING,	FEBRUARY 27, . .	Lots 1038–1331

SALES BEGIN AT 2:30 AND 8:15 O'CLOCK

ON PUBLIC EXHIBITION FROM FEBRUARY 13TH

AT

The Anderson Galleries

Metropolitan Art Association
MADISON AVENUE AT FORTIETH STREET
NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final.

3. Buyers to give their names and addresses and to make such cash payments on accounts as may be required, in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of each sale. If not so removed they will be at the sole risk of the purchaser, and subject to storage charges, and this Company will not be responsible if such goods are lost, stolen, damaged or destroyed.

5. **Terms Cash.** If accounts are not paid at the conclusion of each Sale, or, in the case of absent buyers, when bills are rendered, this Company reserves the right to recatalogue the goods for immediate sale without notice to the defaulting buyer, and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such resale at its own option. Unsettled accounts are subject to interest at the rate of six per cent. per annum.

6. All books are sold as catalogued, and are assumed to be in good **second-hand** condition. If material defects are found, not mentioned in the catalogue, the lot may be returned. **Notice of such defects must be given promptly and the goods returned within ten days from the date of the sale.** No exceptions will be made to this rule. Magazines and other periodicals and all miscellaneous books arranged in parcels are sold as they are without recourse.

7. Autograph Letters, Documents, Manuscripts and Bindings are sold as they are **without recourse.** The utmost care is taken to authenticate and correctly describe items of this character, but this Company will not be responsible for errors, omissions, or defects of any kind.

8. **Bids.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

Material on Exhibition twelve days before the sale.

Priced copy of this Catalogue may be secured for $3.00.

The Anderson Galleries

Metropolitan Art Association,
MADISON AVENUE AT FORTIETH STREET,
NEW YORK.

TELEPHONE. MURRAY HILL 7680.

The Thackeray Collection

of

Major William Harrison Lambert

LESS than three years after Thackeray's death Sir Theodore Martin wrote to his daughter Anne, now Lady Ritchie, in reference to her father's drawings: ''Every scrap from his hand is certain to be cherished more and more as the years roll by.'' But Sir Theodore could hardly have imagined when he wrote this, how much the money value of his old friend's drawings and manuscripts would increase in fifty years.

Major Lambert lost few opportunities of adding to his Thackeray collection during the thirty-five years when he was amassing, with a singleness of purpose known to few collectors, his Thackeray and Lincoln treasures. He did not secure the great collection of autograph letters to Mrs. Brookfield, which sold in the Augustin Daly sale, though he was the underbidder, his successful competitor being the late J. Pierpont Morgan. Major Lambert did, however, secure a collection of thirty-two of Thackeray's letters to this lady, the larger number of them being unpublished and of the greatest personal interest.

Many of Major Lambert's finest Thackeray items have come directly, or through the hands of a single agent, from the family. For almost twenty years priceless treasures in the way of drawings and manuscripts have been finding their way from Thackeray's daughter's possession into that of Major Lambert. These range from the complete and finished gem, ''The Rose and the Ring'' manuscript, to rough, though always expressive, pencil drawings. Now this collection, the finest ever brought together and well-known everywhere, is to be dispersed and scattered. It is the Thackeray collector's opportunity—no such opportunity can ever occur again.

In a collection so notable and so large it is not easy to single out items for special mention. There is everything in the way of first editions and printed Thackerayana. There are complete sets of the two little college magazines to which Thackeray was a contributor, ''The Snob'' (1829) and ''The Gownsman'' (1830); that famous volume of nine lithographs, ''Flore et Zephyr'' (1836) and the much rarer privately printed little plays (probably by John Barrow) with illustrations by Thackeray, ''King Glumpus'' (1837), and ''The Exquisites'' (1839). These last two pieces have never been offered before by auction in America. Even rarer is the first number (all issued) of the ''Whitey-Brown Paper Magazine'' (1838), nine lithographic plates with slight descriptive text, all by Thackeray. This is the identical copy which was owned by Joseph Grego and which is described in ''Thackerayana,'' published by Hotten. It is also the copy which was shown in the Grolier Club Exhibition in 1912, no other being traceable. Addison's ''Damascus and Palmyra,'' with eighteen colored lithographic plates by Thackeray, is of exceptional rarity, most copies having ten plates only.

It was an enterprising Philadelphia publishing house which issued the first volume of Thackeray's writings, promptly reprinting a series of his contributions to ''Fraser's Magazine,'' in a little volume with the title ''Yellowplush Correspondence'' (1838), and it was Major Lambert, we believe, who first called attention, in a letter to the London ''Athenæum,'' to the importance and desirability of the volume to collectors.

''The Second Funeral of Napoleon: In three letters to Miss Smith of London'' (1841) is an untrimmed copy. Elsewhere in the catalogue is described another letter to this Miss Smith, with drawings of the battle-field of Waterloo.

The regularly published books are all here in the choicest collector's state, and in many cases enriched by the insertion of portions of the autograph manuscript or of pen-and-ink or pencil sketches of some of the illustrations. Among many such unique items are:

''VANITY FAIR,'' with nine of the original illustrations; all finished pencil drawings;

''THE NEWCOMES,'' with a page of the autograph manuscript, besides letters, one referring to the book, inserted;

''THE VIRGINIANS,'' with a page of the original manuscript;

''PENDENNIS,'' with an original pen-and-ink drawing of one of the woodcut illustrations;

''DOCTOR BIRCH AND HIS YOUNG FRIENDS,'' with thirty pages of the autograph manuscript;

"OUR STREET," with twenty-one pages of the autograph manuscript, including two small sketches;

"MRS. PERKINS' BALL," with two of the original colored drawings;

"THE HISTORY OF SAMUEL TITMARSH," with five of the original finished pencil drawings;

"THE KICKLEBURYS ON THE RHINE," with a pen-and-ink sketch for one of the illustrations;

"REBECCA AND ROWENA," with one of the original drawings (by Richard Doyle);

"NOTES OF A JOURNEY FROM CORNHILL TO CAIRO," with three drawings in water-color made for the book but not reproduced, and a pencil sketch;

"THE ORPHAN OF PIMLICO," with five pages, including a number of drawings and sketches, as reproduced in the book;

"THACKERAY AT CLEVEDON COURT," with two of the original drawings reproduced in the book.

The books in the above list (by no means a complete one) would make any library famous, but in the Lambert collection there are other manuscripts and drawings of greater interest. Chief among them is the manuscript of "THE ROSE AND THE RING." This Volume, the most precious Thackeray gem imaginable, is probably the most valuable modern manuscript in existence. There is the story in a series of eighty-one finished drawings, some in color, including more than twenty which were not in the published book, and which have never been reproduced; with the text, in Thackeray's inimitable script, as legible as print.

Another pre-eminently notable manuscript is "THE ADVENTURES OF PHILIP," in a thick quarto volume, the manuscript being all but complete, and probably the largest Thackeray manuscript in private hands.

Among other manuscripts are his "Lecture on Charity and Humor," first delivered in America; his lecture on Swift, partly autographic; his lecture on George IV,—the manuscript used to lecture from; a small section of one of the "Roundabout Papers;" some fragments of "Vanity Fair" and "Pendennis;" and complete manuscripts of several shorter pieces, including "A Leaf out of a Sketch Book," a "Speech at a Dinner," and the poems "Ballad of Bouillabaisse," "Lucy's Birthday" (two versions), "At the Church Porch," and "The Age of Wisdom."

The autograph letters, which number about two hundred, comprise, besides the letters to Mrs. Brookfield, thirty-six letters to Miss Kate Perry and her sister Mrs. Elliot, very personal, and of great interest; letters to Richard Doyle, William Harrison Ainsworth, Macready, Mr. Chapman, of Chapman & Hall, and other persons of less note.

The collection of drawings covers the whole period of Thackeray's life, from the schoolboy days at Charterhouse and the art-student days at Paris. They include everything except paintings in oils, from finished copies of pictures to pencil sketches of a few lines on fly-leaves of school-books. They exemplify Charlotte Brontë's opinion, expressed in one of her letters in the collection: ''Thackeray may not be a painter, but he is a wizard of a draughtsman; touched with his pencil, paper lives.''

It is well known that Thackeray was not a liberal author in the distribution of copies of his books among his friends, or, at least, if he did send out many presentation copies very few contained autograph inscription. But here are interesting copies of ''Rebecca and Rowena,'' ''Mrs. Perkin's Ball,'' and ''The Irish Sketch Book.''

There is also a series of books from Thackeray's library, with his embossed monogram or his autograph and, in some cases, notes or sketches by him, also several books bearing presentation inscriptions to him.

Of the Thackerayana, printed and manuscript, the most interesting item is perhaps the autograph manuscript of Charlotte Brontë's famous Preface to the second edition of ''Jane Eyre'' (which was dedicated to Thackeray), in which she says of him: ''I think I see in him an intellect profounder and more unique than his contemporaries have yet recognized; because I regard him as the first Social Regenerator of the day, as the very master of that working corps who would restore to rectitude the warped system of things.''

Those who knew Thackeray, the man, are fast passing away, but hundreds of them have left behind written or printed evidence of their love and admiration of his personality. He seems to have been very dear to his many friends, a large man physically but of simple tastes and simple enjoyments, and withal very human. LUTHER S. LIVINGSTON.

LIBRARY

OF THE LATE

Major William H. Lambert

OF PHILADELPHIA

PART II

Thackerayana

FIRST SESSION

Wednesday Afternoon, February 25, 1914, at 2:30 o'clock

1. AINSWORTH (WILLIAM HARRISON). A. L., 4 pp. 12mo. London, February 21st, 1846. Not complete, as it lacks the page with signature.

* Extremely interesting letter to Horace Smith on literary matters; reading in part: ''*Titmarsh was out of humour because he was reviewed, and attacked, as he thinks, in the last New Monthly. The paper on the contrary was very friendly . . . . He went home with me to the Albion and kept me up till one o'clock, drinking brandy and soda, and abusing Byron in a ludicrously absurd, and Cockney fashion,*'' etc.

2. AINSWORTH (WILLIAM HARRISON). A. L. S., 1 p. 12mo. London, February 23, 1846; Two pages transcribed from ''Crichton'' for Miss Smith's album.

* To Miss Smith, answering her request for an autograph contribution to her album. On the second page there is a humorous little pencil drawing and inscription beneath ''*Portrait of Harrison Ainsworth by Thackeray.*''

3. ARNOLD (WILLIAM HARRISON). A Record of Books and Letters Collected by William Harris Arnold. With an Essay on the Collector's Point of View by Leon H. Vincent. *Facsimiles.* 4to, cloth, uncut.

Jamaica, Queensborough, N. Y., 1901

* One of 29 copies on Japan paper.

4. ASHBURTON (LADY H. M.). A. L. S., 1 page, 12mo, Wednesday, n. d., to Mr. Thackeray, asking him to dinner.

5. AUTOGRAPH ALBUM containing a large number of important signatures, notes, and letters, including Thomas Carlyle, name and address; signatures of Leigh Hunt, Robert Peel, Lord Brougham, Samuel Lover, with bar of music, Thomas Moore, Lord Wellington, Piece of the Coronation Robe of Queen Victoria, A. L. S. BY CHARLES DICKENS to Dr. Elliotson, dated Feb., 1843, A. N. S. by Samuel Rogers, A. N. by Charles Kingsley, 2 A. L. S. by Miss Mitford, and numerous others written by literary persons and other celebrities.

6. AUTOGRAPHS. Collection of Exceedingly Rare Autograph Letters mostly addressed to the late J. R. Planche, on different Subjects of Interest. Original Pen-and-Ink Sketch by W. M. Thackeray. Autograph Music by Auber, Spontini, Sir Henry Bishop and Boieldieu. Original Sketches by J. R. Planche, etc., etc. Folio, black morocco, gilt edges (slightly damaged by fire). Above title and index printed by Frederick Burgess, 1885.

* This collection consists of over 300 pieces, including 256 autograph letters, 35 signatures, 9 original drawings, 4 original music scores, 3 documents signed, and 4 miscellaneous items. Most of them are crudely pasted on the pages.

The gem of the collection is undoubtedly an original drawing, on an A. L. S. from Thackeray, reading: ''My wife is mad to see the sight at Covent Garden on Friday. Can you get me a ticket to go behind the scenes?'' At the top is a pen-and-ink sketch of Queen Victoria and the Prince Consort seated in a box, with attendants in the rear, and a caricature of John Bull seated below. James R. Planche, Somerset herald and dramatist, who formed the collection, is represented by five original drawings and two that may be attributed to him, viz. ''Past and Present,'' Lady with musical instrument, ''St. Agnes,'' ''The Solicitation'' (colored) and ''Hamlet'' (colored). The attributions are ''Chambre de Voltaire,'' and a small pencil sketch. A small pen-and-ink sketch by Alfred Crowquill shows a rear view of himself carrying a bag and a hat box. On the latter he has written ''If I am in Brighton I will be with you,'' and signed his name.

There are many original manuscripts by more or less prominent authors in the collection, including, an original poem by Madame Vestris, 1834; ''La Nuit de Noel'' by Alexander Soumet, eminent French poet, 3 pp. 4to; ''Song'' by Maria J. Jewsbury, 24 lines, signed May 20, 1830; two original poems by Lady Bulwer-Lytton, one, ''To My Children,'' written soon after she separated from her husband, 2 pp. 4to, June 27, 1838, the other a ''Monody on the Year 1847;'' ''The Lilies,'' by Emma Roberts, 2 pp. 4to; original music by D. F. E. Auber, 1 page, 4to; 2 pages by Boieldieu; 2 pages by Spontini, 1830; and 1 page 4to, by Sir Henry Bishop, a Waltz.

Among the many autograph letters are some of importance and interest. An A. L. S. from Carl von Weber, musician, relates to the composition of the music for ''Oberon,'' his last work, Feb. 19, 1825; Agnes Strickland, May 10, 1841, relating to her works; Mark Lemon, 1 p. 4to, 1837; two letters from Theodore Hook, the author, one apologizing for a criticism he published, 1841; two letters from Hippolyte Laporte, French litterateur, 1824; Douglas Jerrold, 1 page, 12mo, May 4; Shirley Brooks, announcing the first appearance of ''The English Gentleman;'' Charles Kingsley, 2 pp. 12mo, Feb. 7, 1872; Thomas Roscoe, presenting a large-paper copy of the Landscape annual; John P. Collier; fine note in Latin and English from Francis Mahoney, Father Prout, the humorist; William Harrison Ainsworth, interesting letter, 2 pp. 4to, Dec. 5, 1824; Edward Bulwer Lytton, order to attend a meeting of the Dramatic Committee of the House of Commons to give evidence as to the state of the Drama, July 7, 1832; two letters from Tom Taylor, the author, one on writing some articles for the Guardian, another relates to one of his plays; Leigh Hunt, 4 pp. 18mo, condoling with Mr. Planche on the loss of his wife; another from Leigh Hunt, 3 pp. asking if Charles Mathews is in ''The Bench''; Alexander Dyce, author and editor; Thomas Frognal Dibdin, author, 2 pp.; Anna B. Jameson, author; John Leech, artist, to Geo. H. Hayden, with Hayden's endorsement, 1860; Richard Redgrave, painter, containing several small pen-and-ink sketches, 1854; William E. Gladstone, Feb. 28, 1878; another letter from E. Bulwer-Lytton, 2 pp. 4to; Mary Robinson, actress, mistress of George IV, 1 p. 12mo, 1800; Duke of Wellington, Feb. 19, 1846. There are also documents signed by Lord Palmerston, William Pitt, and two by George III.

Letters from the following are included in the collection. Authors: Henry F. Chorley, Henry Monnier, Robert B. Brough, Henry Greville, Beatrice Harvey, Thomas Colley Grattan, Robert Walsh, Charles Knight, Charles McFarlane, William Sotheby, John Britton, ''Ouida,'' Anna Eliza Bray, Lady Maria Calcott, Lady Blessington, Letitia E. Landon, John Doran, Wm. B. Donne, Jane Porter, Mrs. Gore, and R. H. Horne. Dramatists: Charles J. Mathews, John Fawcett, Henry J. Byron, John Oxenford, John M. Morton, John Poole, James Kenney and Thomas Morton. Artists: Mary Anne Knight, Solomon A. Hart, Samuel Cousins, W. S. Gilbert, Richard Westmacott, John P. Knight, Clarkson Stanfield, Wm. Etty, David Roberts (2), C. F. Tomkins, B. R. Hayden (2), J. W. Glass, Geo. Cattermole, Sir Robert Peel. Musicians: Sir Geo. T. Smart, Henry Blagrave, William Hawes, Adelaid Kemble, Manuel Garcia, Edward Fitzwilliam, Charles E. Horn, John Barnett. Actors and Actresses: Charles Kemble, Mrs. Ellen Kean (2), Mrs. Cobham, W. C. Macready, Mrs. Macready, Samuel Phelps, Mrs. Nisbet, Mrs. Julia Glover, Eliz. R. Edwin, Mrs. Mary A. Orger, Isabella Glyn (to George Ade), Francis M. Kelly, Mrs. Gibbs, R. W. Elliston, John P. Harley, Richard Jones, W. Farren, Benjamin Wrench, Charlotte Cushman, Frederick H. Yates, Mrs. Eliz. Yates, Robert Keeley, Mrs. Keeley, John Liston, John B. Buckstone, William H. Oxberry, Joseph Grimaldi, Charles Farley, Jas. Wallack, Laura Honey, Alfred S. Wigan, Frank Matthews, Henry Hall, John Emery, P. Farrer, J. Arnold, Miss Sydney, Julia Fortesque (Lady Gardner), Blanch Fane, Priscilla Horton, Mrs. Tayleure, Madame Malibran, Sims Reeves, Charles Fechter, William Murray, Paul Bedford. Nobility: Lady Lyndhurst, Adolphus Duke of Cambridge (2), Duchess of Norfolk, Duke of Northumberland, Duke of Devonshire, Lord Sefton (2), Sir Fitzroy Kelly, Lord Verulam (1866), Lord Londesborough, Lady Londesborough, Lord Lansdale, Lord Landsdown, Duchess of Cambridge, Lord Normandy, Duchess of Somerset, Earl of Aberdeen, Duchess of Cleveland, Lady Molesworth, Countess of Essex, Lord Newport, Lady Mountcharles, Marchioness of Londonderry and Sir Geo. B. Airy. Miscellaneous: Robert Strickland, Sir Henry Ellis (Librarian British Museum), John Y. Akerman (Antiquarian), Sir Frederic Madden (Antiquarian), Francis Douce (Antiquarian), Samuel R. Meyrick (Antiquarian), William Knight (Philosopher), Miss H. N. Ward (Lord Nelson's daughter), Mrs. Lockhart, Thomas Milner Gibson (Statesman), Gen. J. F. Burgoyne (1870).

Miscellaneous items of interest include: two admission cards to the coronation of Queen Victoria; two copies from the secretary's reports of the Dramatic Authors Society, one containing a resolution by Thackeray; a broadside by J. R. Planche; and the signature of Al. Syeed Shaik Moodaffa, of the order of Ruphahy, chief of the Dervishers at Smyrna, with his seal, etc.

7. BAGEHOT (WALTER). Literary Studies. With a Prefatory Memoir edited by Richard Holt Hutton. *Photo-portrait.* FIRST EDITION. 2 vols. 8vo, half red morocco. Lond. 1879

* A chapter on "Sterne and Thackeray."

8. BARNARD (FREDERICK). ORIGINAL WASH DRAWING. "Becky Sharp" Portrait. From "Vanity Fair." Signed with initials. Size 16½ x 25½ inches. In oak frame.

9. BARNARD (FREDERICK). ORIGINAL WASH DRAWING. "Major Dobbin" and little "Georgy Osborne." Seated before a spinnet with the child on his arm and holding a small British flag in his hand, toys scattered on the floor. From "Vanity Fair." Signed with initials. Size 16½ x 25 inches. In oak frame.

10. BARNARD (FREDERICK). ORIGINAL WASH DRAWING. "The Little Sister." Mrs. Brandon seated by the bedside of Philip. From "Adventures of Philip." Signed with initials. Size 15 x 22 inches. In oak frame.

11. BARNARD (FREDERICK). ORIGINAL WASH DRAWING. Captain Costigan seated before his daughter's dressing table. From "Pendennis." Signed with initials. Size 14¾ x 23 inches. In oak frame.

12. BARNARD (FREDERICK). ORIGINAL WASH DRAWING. "Major Pendennis," hat and cane before him on the window sill, reflectively gazing out at the passing throng. From "Pendennis." Signed with initials. Size 16 x 23 inches. In oak frame.

13. BARNARD (FREDERICK). ORIGINAL WASH DRAWING. "Colonel Newcome." Standing before the church door with his long military cloak hanging loosely from his shoulders, medal on his breast, and bible and prayer-book in his folded hands. From "Newcomes." Signed with initials. Size 16½ x 25 inches. In oak frame.

14. BARNARD (FREDERICK). Photogravure of the original drawing of "Colonel Newcome." Signed by the artist. Small folio, framed and glazed.

15. BARNARD (FREDERICK). Photogravure of the original drawing of "Becky Sharp." Signed by the artist. Small folio, framed and glazed.

16. BARNARD (FREDERICK). Original pen-and-ink portrait of himself. Three-quarter length, turned to right. Signed. Small folio, framed and glazed.

17. BARNARD (FREDERICK). A SERIES OF CHARACTER SKETCHES from Thackeray, from Original Drawings by Frederick Barnard. Folio, loose in board portfolio (water and smoke-stained). Lond. 1886

18. BAXTER (LUCY W.). Thackeray's Friendship with an American Family. From "The Century." 8vo, half morocco. N. Y. 1903-04

19. BAXTER (LUCY W.). Thackeray's Letters to an American Family. *Drawings by Thackeray.* 8vo, cloth, uncut. Lond. 1904

20. BEDE (CUTHBERT). The Shilling Book of Beauty. 12mo, half morocco. Lond. 1856

21. BEDINGFIELD (RICHARD). Recollections of Thackeray. From "Cassell's Magazine." 8vo, half morocco. Lond. 1870

22. BEERS (HENRY A.). Nathaniel Parker Willis. *Portrait.* 12mo, half red morocco, gilt top, uncut. Bost. 1888

* Willis was Thackeray's first American publisher.

23. BENTLEY (RICHARD). A. L. S., 2 pp. 12mo, Mar. 11, 1838, to Mr. Thackeray. Letter of introduction for Mrs. Macknight, who desires an engagement at one of the theatres.

24. BOOK-LOVER'S ALMANAC for the Year 1894. *With etchings by Robida, and other illustrations.* 12mo, half red morocco, gilt top, uncut, original covers bound in. N. Y. 1894

* Mentions the Lambert collection. Limited to 450 copies.

25. THE BOOKMAN. An Illustrated Literary Journal. Complete from Vol. 1, Feb. 1895, to Vol. 30, Feb. 1910. *Illustrated.* 30 vols. royal 8vo, half red morocco. N. Y. 1895-1910

* Fine set.

26. BOOK-PLATE of Edward Fitz-Gerald, designed by Thackeray. An angel bearing a shield, in a panel, with name beneath (very slightly mended).

BOOKS FROM THACKERAY'S LIBRARY

Containing his Embossed Stamp, Presentations, Drawings, and Notes.

27. BASSOMPIERRE (MARESCHAL DE). Memoires du Mareschal de Bassompierre, contenant l'Histoire de sa Vie. 2 vols. 12mo, old calf. Cologne, 1703

* W. M. THACKERAY'S COPY, with his monogram stamp on the title-pages. There are a few marginal notes in pencil.

28. LUCAN'S PHARSALIA. Translated into English Verse by Nicholas Rowe. 12mo, old calf (broken). Dublin, 1719

* W. H. THACKERAY'S COPY, with an early specimen of his autograph on the inside of the cover. Underneath is the book-plate of Edmund Yates.

29. MENGO (HIERONYMI). Flagellum et Fustis Dæmonum. Exorcismos Terribiles, Potentissimos, & Efficaces. 8vo, half morocco, uncut, in a red morocco case. n. p. 1727

* W M. THACKERAY'S COPY, with his signature at the top of the first blank leaf and his monogram stamp on half title. On the second blank leaf is a humorous drawing by Thackeray, evidently suggested by the book. It represents a gibbet with grotesque skeleton playing a fiddle, hanging from it, and a monk, ballet dancer, and devils dancing beneath. On page 137 appears another drawing of a stout little devil with sword and staff, decorously smoking a pipe. These 2 drawings are fine examples of Thackeray's humor and artistic ability.

30. [BURKE (EDMUND).] An Account of the European Settlements in America. *2 maps.* 2 vols. 8vo, half morocco. Lond. 1760

* W. M. THACKERAY'S COPY, with his monogram stamp on titles.

31. FIELDING (HENRY). History of Tom Jones, a Foundling. FIRST EDITION. 6 vols. 12mo, old calf. Lond. 1749

* W. M. THACKERAY'S COPY, with his monogram stamp on the titles, and with a MS. correction on page 96, Vol. 3.

Thackeray was a great admirer of Fielding as a novelist, and this set of first editions of ''Tom Jones'' is, from a literary point of view, one of the most interesting books from his library.

32. HISTORICAL MEMOIRS of his late Royal Highness William-Augustus, Duke of Cumberland. Including the Military and Political History of Great-Britain, during that Period. 8vo, old calf (cracked). Lond. 1767

* W. M. THACKERAY'S COPY, with his monogram stamp on the title-page. Possibly used in the preparation of the ''Four Georges.''

33. [COOMBE (WILLIAM).] The R——l Register: with Annotations by Another Hand. 2 vols. in one. 12mo, old calf, neatly rebacked. Lond. 1778

* W. M. THACKERAY'S COPY, with his monogram stamp on title, and 4 lines of MS. notes in his autograph, in pencil, on a fly-leaf at the end of the volume.

34. MEMOIRS of the Life of the late Charles Lee, Esq.—Second in Command in the Service of the United States of America during the Revolution. 8vo, old calf, in a red morocco slip-case (a few margins stained). Lond. 1792

* W. M. THACKERAY'S COPY, with his monogram stamp on title, and a four-line note on the half title in his autograph, as follows, ''In the European Mag. 43. 277. T Rodney of Dover writes that in America in 1773, General Lee told him he was the author of the letters of Junius, adding 'I request you will not reveal it during my life, for it never was, nor never will be revealed to any other.' ''

It is said this book was purchased by Thackeray for study in connection with his story ''The Virginians.''

35. THE GUARDIAN. [By Addison and Steele.] *Vignette portraits on titles.* 2 vols. 12mo, brown calf, blind-tooled. Lond. 1795

* W. M. THACKERAY'S COPY, AND CONTAINS 17 PENCIL DRAWINGS BY HIM. With the exception of two, the drawings are on the margins and illustrate the text. Some of them are delightfully humorous and can be perfectly understood without reference to the printed matter. The two drawings on the fly-leaves are more than sketches, and in the nature of finished drawings. Among the marginial sketches are some typical subjects; such as a cupid taking off his hat to a bag of gold which is walking by; a man flat on the ground examining an ant-hill; two duellists continuing to fight after losing most of their limbs, etc.

36. THOMSON (JAMES). The Seasons. *Frontispiece engraved by Springsgoth.* 18mo, old mottled calf. In a morocco slip-case. Lond., n. d.

* PRESENTATION COPY FROM THACKERAY, with an inscription in his handwriting:—''My dear Smith, I have no opportunity to do what you wish. Here is the book itself. W. M. T.'' On the margin of a passage of ''Summer'' he has written ''Beautifully rendered,'' and at the end of ''The Chase,'' ''Grand in the extreme. W. M. T.'' At the bottom of the first page of ''Life of Mr. Thomson'' Thackeray has written in sarcastic vein ''There is not a little error in this so-called life. W. M. T.''

37. FROISSART (SIR JOHN). Chronicles of England, France, Spain, and the Adjoining Countries. Vol. 1. 8vo, old boards. Lond. 1806

* W. M. THACKERAY'S COPY, WITH 7 CLEVER PENCIL SKETCHES BY HIM ON THE FLY-LEAVES. The first is of a knight tilting, the reverse of the page contains three sketches of knights and horses, the back fly-leaf shows a tournament between an English and French knight, and on the inside of the back cover are two drawings of men in armor. Sold at Sotheby's in 1890.

38. GRANT (MRS. ANNE). Memoirs of an American Lady: with Sketches of Manners and Scenery in America. FIRST EDITION. 2 vols. 12mo, old marbled calf. Lond. 1808

* W. M. THACKERAY'S COPY, with his monogram stamp on titles; also presentation inscription on titles, ''C. M. Hulse from Miss Anne Grant.''

39. THE MONTHLY MAGAZINE; or, British Register. 3 odd volumes for 1821, 1823, and 1824. 3 vols. 8vo, old half calf (broken, parts of the backs missing). Lond. 1821-24

* WM. M. THACKERAY'S COPY, with his monogram stamp on each title-page.

40. [GRAYDON (ALEXANDER).] Memoirs of a Life, chiefly passed in Pennsylvania, within the last Sixty Years 8vo, original boards, uncut (rebacked, slightly waterstained). Edinb. 1822

* W. M. THACKERAY'S COPY, with his monogram stamp on the title-page, a pencil reference by him on the inside of back cover, and a passage marked in pencil.

41. THE VILLAGE DOCTOR; or the Art of Curing Diseases rendered familiar and easy; with Select Receipts. 16mo, original boards (back repaired). In a morocco cover. Lond. 1825

* W. M. THACKERAY'S COPY, with inscription on the fly-leaf "A very useful affair, W. M. Thackeray," in his handwriting. He has made one small marginal note in pencil.

42. THE MONTHLY MAGAZINE; or, British Register. Volume LIX. Part 1 for 1825. 8vo, half green levant morocco, gilt top. Lond. 1825

* From Thackeray's Library, with his monogram stamp on the title-page. The volume has been rebound recently.

43. AINSWORTH'S English-Latin Dictionary. Thick 8vo, old half leather (title missing, loose in binding). In a morocco slip-case. [Lond. 1827]

* W. M. THACKERAY'S COPY, used by him while at school. On the inside of the front cover is an inscription in his handwriting "W. M. Thackeray, Charterhouse—July, 1827." On the front fly-leaf there is a drawing on each side, one of a man in armor and another in walking costume. On the inside of the back cover is a drawing of a boy in a fool's-cap. Thackeray's monogram stamp is on the first leaf, the book-plate of Henry Carmichael-Smyth is in the front; and there is an affidavit on the front cover.

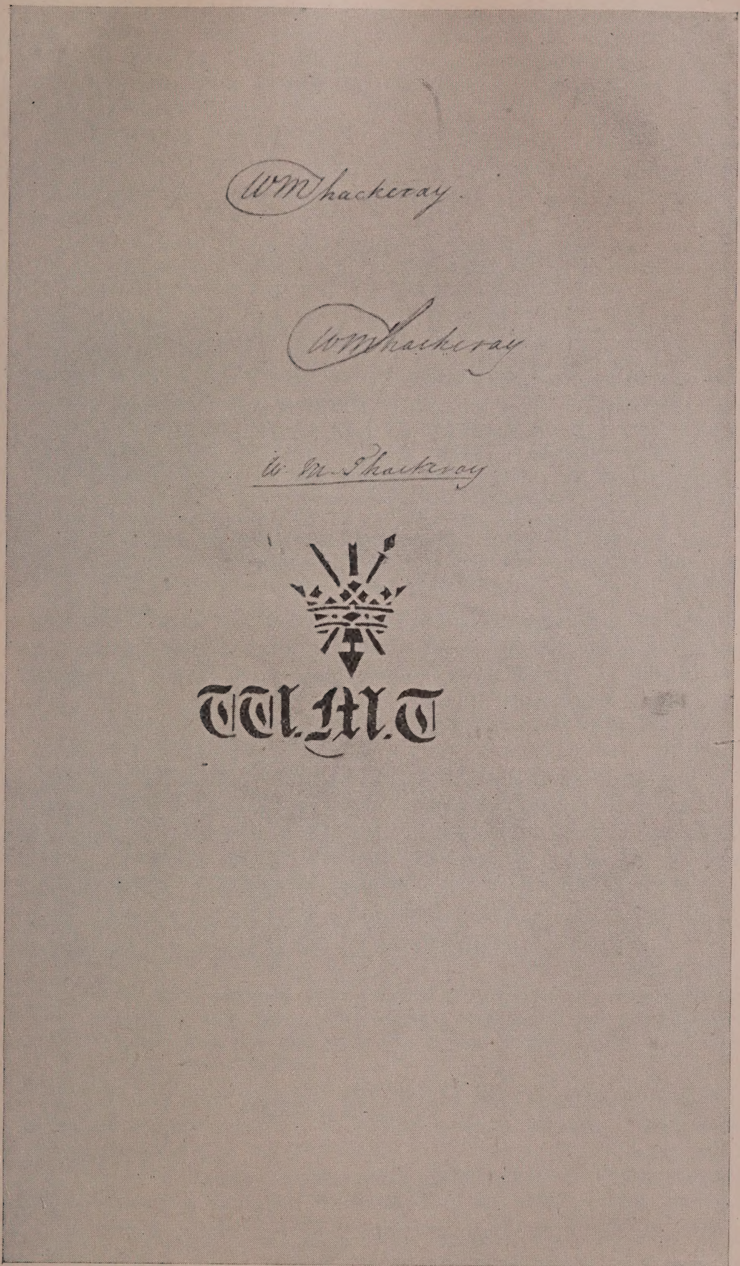
44. AINSWORTH'S English-Latin Dictionary. 8vo, old diamond calf (title supplied in manuscript). In a handsomely gilt red morocco case. [Lond. 1827]

* W. M. THACKERAY'S COPY, USED BY HIM WHILE HE WAS AT SCHOOL. On the inside of the front cover is his signature "W. M. Thackeray. Charter-House, July, 1827." Underneath is a stamp consisting of his name with a crown and spears above it. On the fly-leaf preceding the text there are three signatures by him and another stamp with his initials and the crown above; on the reverse is a drawing of a man playing the violin; on the last blank leaves are about ten sketches in pencil, mostly of heads, and his signature appears three times. Thackeray's monogram stamp is on the first leaf.

(See Illustration.)

45. WALLACE (WILLIAM). The History of the Life and Reign of George the Fourth. *Engraved titles.* 3 vols. 12mo, original cloth, uncut. In a morocco slip-case. Lond. 1831-32

* W. M. THACKERAY'S COPY, with his monogram stamp on each title-page, and 21 notes in his handwriting referring to passages in the book. This work undoubtedly was used in preparing his lecture on George the IV, and the notes were made at the back for easy reference. There is a pencil sketch of a head in the back of volume 2. Bookplates of Henry Crawshay, and probably bought by him in the sale of Thackeray's books in 1864, as the book appears in the catalogue.



WMThackeray.

WMThackeray

W M Thackeray

W.M.T

Ainsworth's English-Latin Dictionary used by Thackeray while at school.

(See No. 44.)

46. THE NOVEL NEWSPAPER. Contains J. F. Cooper's novels, The Recess by Sophia Lee, Scott's Poems, etc. 9 vols. 8vo and large 8vo, old half morocco. Lond. 1839-41

* W. M. THACKERAY'S COPY, with his monogram stamp on the title-page of each volume. They were sold at the disposal of his effects in 1864.

47. HOUGH (MAJOR W.). A Narrative of the March and Operations of the Army of the Indus, in the Expedition to Affghanistan. *Map and illustrations.* 8vo, old half leather, uncut. Lond. 1841

* FROM W. M. THACKERAY'S LIBRARY, with his monogram stamp on the half-title. On the back of the frontispiece there is a pencil drawing of a mechanical device.

48. SHAKSPEARE'S JEST BOOK. Tales and Quick Answers. Edited by S. W. Singer. 12mo, original boards, uncut (back missing and covers loose), in a red morocco slip-case by Zaehnsdorf (waterstained). Chiswick, 1844

* THACKERAY'S COPY; WITH HIS LIBRARY STAMP ON TITLE AND NINE ORIGINAL UNPUBLISHED DRAWINGS in pen-and-ink and pencil, on the margins of six pages. These characteristic sketches are intended to illustrate the tales, ''Of hym that rode out of London,'' ''Of the Chaplen that sayde our lady matens a bed,'' ''Of him that lost his purse in London,'' ''Of him that was called cuckolde,'' and ''Of the fatte woman that solde frute.''

49. RUSKIN (JOHN). The Seven Lamps of Architecture, *with illustrations drawn and etched by the author.* FIRST EDITION. Royal 8vo, cloth, uncut (back torn). Lond. 1849

* W. M. THACKERAY'S COPY, with his stamped monogram on title. From the library of Sir William Augustus Fraser, with his bookplate.

50. WALPOLE (HORACE). The Correspondence of Horace Walpole and the Rev. William Mason. Edited by J. Mitford. 2 vols. 8vo, cloth, uncut (covers broken). Lond. 1851

* FROM W. M. THACKERAY'S LIBRARY, with his monogram stamp on title-page. Sold with his other books in 1864.

51. MISCELLANIES: Prose and Verse. Vols. 1, 2, and 4. 3 vols. 8vo, cloth, uncut (vol. 2 slightly shaken). Lond. 1855-57

* THACKERAY'S COPY, WITH HIS MONOGRAM STAMP ON THE TITLES, and Anne Thackeray's autograph on the fly-leaves. When this was sold with Thackeray's other books in 1864 volume 3 was missing.

52. SALA (GEORGE AUGUSTUS). Gaslight and Daylight, with some London Scenes they shine upon. 12mo, original cloth, uncut. Lond. 1859

* PRESENTATION COPY WITH INSCRIPTIONS—''W. M. Thackeray Esq. ex donô, G. A. Sala, May 2, 1859.'' THE TITLE-PAGE BEARS THACKERAY'S MONOGRAM STAMP, and it was disposed of at the sale of his effects in March, 1864. Laid in is a very interesting A. L. S. from Sala, reading in part:—''I knew Mr. Thackeray intimately from a period when I was quite a young man to 1863 when I went to the United States, etc., etc.''

53. BANNISTER (SAXE). A Journal of the First French Embassy to China, 1698-1700. Translated from an unpublished manuscript by Saxe Bannister. 8vo, half morocco (rubbed, MS. notes and corrections on title). Lond. 1859

* W. M. THACKERAY'S COPY, with his monogram stamp on title. From the library of J. H. Dillon, with his bookplate. In addition to the writing on the title, there are numerous notes in pencil on the margins throughout.

54. SQUIBS AND OTHER PAPERS, in Prose and Rhyme. Being a collection of contributions to the press. By the Honorary Secretary of the Madras Opium Club. *Portrait of J. G. Clarke, Chief Magistrate, Madras.* 8vo, original cloth. Madras: Pharoah and Co. 1862-63

* PRESENTATION COPY, WITH INSCRIPTION:—"To the Author of "Vanity Fair," this humble volume is respectfully proffered by the Author, R. Kennedy—Engrs. Dt. Public Works, Madras." WITH THACKERAY'S MONOGRAM STAMP ON THE TITLE-PAGE.

55. SELLAR (W. Y.). The Roman Poets of the Republic. FIRST EDITION. 8vo, original cloth, uncut. Edinb. 1863

* PRESENTATION COPY, WITH INSCRIPTION: "W. M. Thackeray, from his 'old friend,' J. S." IT BEARS THE THACKERAY MONOGRAM STAMP ON THE TITLE-PAGE; and an inscription on a fly-leaf stating that it was bought at the sale March 18, 1864; signed Edward Riggoll.

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56. BOW BELLS Annual for Christmas and the New Year. *With numerous illustrations.* 8vo, half cloth, original covers bound in. Lond. [1875]

57. BRADDON (PAUL). A Series of six original water-color drawings of the homes of W. M. Thackeray. Includes: The Rev. Edward Perry's House, Wilderness Row, Clerkenwell. Where Thackeray lived when he was first at the Charterhouse; Two views of the Charterhouse and Chapel: No. 13 Young Street, Kensington, Thackeray's House, 1846-53; No. 2 Palace Green, Kensington, W., where Thackeray died; etc. Together 6 pieces, folio, in gilt frames, glazed.

58. BRADDON (PAUL). Three Water-Color Drawings of the Great Hall, Charterhouse; Back Room at Penny's where Thackeray dined; The Way up to bed at Penny's Boarding House. 3 pieces, folio.

59. [BRADLEY (REV. EDWARD).] The Shilling Book of Beauty. Edited and illustrated by Cuthbert Bede. 12mo, half red morocco, gilt top, original covers bound in. Lond. 1856

* Presentation copy with inscription:—"Sarah Bradley from 'Cuthbert Bede' 30 January, 1856." One of the travesties is by "Wm. Breakpeace Thwackaway."

60. BRISTED (C. A.). Pieces of a Broken Down Critic. Picked up by Himself. 2 vols. in one, 8vo, cloth (water stained). Baden-Baden, 1858

BRONTË CORRESPONDENCE.

Thirty-one Letters from Charlotte Brontë referring to Thackeray and her meetings with him.

The following thirty-one letters from the pen of Charlotte Brontë were gathered primarily because of their Thackeray interest. In practically all of them she refers to Thackeray and her meetings with him on her two trips to London, and gives the impressions she formed of his personality. Most important and interesting of all is her critical praise of the man, who, in her mind, stood alone as a mental giant among the literary lights of her day.

The letters supplement the preface she wrote for her second edition of ''Jane Eyre,'' and show how strong her admiration for Thackeray was, as a man of letters. Even where she regrets the seeming hardness and cynicism of the man she fully appreciates his genius.

Outside of this Thackeray interest the letters are well worth reading as products of the pen of Charlotte Brontë. They show her keen judgment of people and things literary and are written with unusual frankness at a time when impressions and experiences were coming fast.

Twenty-two of the letters were written to W. S. Williams, who was a ''reader'' for the publishing house of Smith, Elder & Co. He was the man who discovered her genius and advised the publication of her books, and a strong friendship sprang up between them.

There are four letters to her father, and these letters are extremely scarce—so scarce that it has been said only nine are known.

The five letters to her most intimate friend, Miss Nussey, are very fine. Together the series covers the period of Miss Brontë's greatest literary activity, and that of her two visits to London.

61. BRONTË (CHARLOTTE). A. L. S., 2 pp. 12mo. October 15, 1847.

* To W. S. Williams, Esq., signed ''C. Bell''; and about her literary work. It reads in part: ''*I was much pleased to find that you had been kind enough to forward the 'Mirror' with 'Fraser.' The article on 'the last new novel' is in substance similar to the notice in the Sunday Times. One passage only excited much interest in me: it was that where illusion is made to some former work,*'' etc.

62. BRONTË (CHARLOTTE). A. L. S., 3 pp. 12mo. October 23, 1847. Signed ''C. Bell.''

* To W. S. Williams, in regard to the second edition of ''Jane Eyre.'' It begins: ''*I am glad that you and Messrs. Smith & Elder approve the second preface.*'' ''*I send an errata of the 1st vol. and part of the 2nd; I will send the rest of the corrections as soon as possible. Will the enclosed dedication suffice? I have made it brief because I wish to avoid any appearance of pomposity or pretention,*'' etc., etc.

63. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. October 28th, 1847. Signed ''C. Bell.''

* To W. S. Williams, about ''Jane Eyre'' and the critics; and refers to Thackeray: ''*I feel honoured in being approved by Mr. Thackeray because I approve Mr. Thackeray. This may sound presumptious perhaps, but I mean that I have long recognized in his writings genuine talent such as I admired, such as I wondered at and delighted in. No writer seems to distinguish so exquisitely as he does dross from ore, the real from the counterfeit,*'' etc.

There is more about Thackeray, and the whole letter is of great interest and value to the bibliophile.

64. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. December 11th, 1847. Signed "C. Bell."

> * To W. S. Williams, on literary matters. She writes of Thackeray:—"*I was glad and proud to get the bank bill Mr. Smith sent me yesterday, but I hardly ever felt delight equal to that which cheered me when I received your letter containing an extract from a note by Mr. Thackeray, in which he expressed himself gratified with a perusal of 'Jane Eyre.' Mr. Thackeray is a keen ruthless satirist. I have never perused his writings but with blended feelings of admiration and indignation. Critics, it appears to me, do not know what an intellectual boa-constrictor he is.*"———"*He seems terribly in earnest in his war against the follies and falsehood of 'the world.'*" etc. A large part of the letter is about Thackeray.

65. BRONTË (CHARLOTTE). A. L. S., 2 pp. 12mo. December 31st, 1847. Signed "C. Bell."

> * Addressed "Dear Sir," probably to W. S. Williams; reading in part:—"*I should not be ashamed to be considered the author of 'Wuthering Heights' and 'Agnes Grey,' but, possessing no real claim to that honour, I would rather not have it attributed to me———.*"
>
> In regard to "Jane Eyre" she writes that the critics had given her a sort of heartache by calling her book 'godless' and 'pernicious,' and accusing her of trickery and artifice. It continues:—"*I have received the Scotsman, and was greatly amused to see Jane Eyre likened to Rebecca Sharp—the resemblance would hardly have occurred to me,*" etc.

66. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. January 22nd, 1848. Signed "C. Bell."

> * To W. S. Williams. A most interesting letter in regard to the preface to "Jane Eyre" and to Thackeray. It begins:—"*I have received the Morning Herald, and was much pleased with the notice, chiefly on account of the reference made to that part of the preface which concerns Smith & Elder: if my tribute of thanks can benefit my publishers, it is desirable that it should have as much publicity as possible.*"
>
> "*I do not know if the part which relates to Mr. Thackeray is likely to be as well received; but whether generally approved of and understood or not, I shall not regret having written it, for I am convinced of its truth,*" etc.

67. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. January 28th, 1848. Signed "Currer Bell."

> * A very important literary letter to W. S. Williams, beginning:—"*I need not tell you that when I saw Mr. Thackeray's letter enclosed under your cover, the sight made me very happy. It was some time before I dared open it, lest my pleasure in receiving it should be mixed with pain on learning its contents—lest—in short—the dedication should have been in some way unacceptable to him.———It appears that his private position is somewhat similar to that I have ascribed to Mr. Rochester; that thence rose a report that "Jane Eyre" had been written by a governess in his family; and that the dedication coming now has confirmed everybody in the surmise,*" etc., etc.

68. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. March 11th, 1848. Signed "C. Bell."

* To W. S. Williams, in regard to her books and the suggestion that she illustrate 'Jane Eyre.' She writes that her drawing is not good enough, that she does not especially care for illustrations in her books, and continues:—"*You will not easily find a second Thackeray. How he can render with a few black lines and dots, shades of expression so real; traits of character so minute, so subtle, so difficult to seize and fix—I cannot tell; I can only wonder and admire. Thackeray may not be a painter, but he is a wizard of a draughtsman,*" etc., etc. If Thackeray's drawings had not suffered so much loss of spirit and beauty in the hands of the engravers this opinion might have been more general.

69. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. March 29th, 1848. Signed "C. Bell."

* To W. S. Williams, on literary matters, criticisms on her works, and continuing:—"*You mention Thackeray and the last number of 'Vanity Fair.' The more I read Thackeray's works the more certain I am that he stands alone—alone in his segacity, alone in his truth, alone in his feeling (his feeling, though he makes no noise about it, is about the most genuine that ever lived on printed page) alone in his power, alone in his simplicity, alone in his self-control. Thackeray is a Titan, so strong that he can afford to perform with calm the most herculean feats,*" etc. etc.

70. BRONTË (CHARLOTTE). A. L. S., 8 pp. 12mo. May 1st, 1848. Signed "C. Bell."

* To W. S. Williams, about Mr. Lewes and his work; and, comparing his character "Mrs. Vyner" with another she writes:—"*She is a fiend, and therefore not like Mr. Thakeray's Rebecca where neither vanity, heartlessness nor falsehood have been spared by the vigorous and skilful hand which portrays them, but where the human being has been preserved nevertheless, and where, consequently, the lesson given is infinitely more impressive,*" etc., etc.

71. BRONTË (CHARLOTTE). A. L. S., 7 pp. 12mo. August 14th, 1848.

* To W. S. Williams, about his criticism on "Wildfell Hall," and continuing: "*I have already told you, I believe, that I regard Mr. Thackeray as the first of modern Masters, and as the legitimate High-Priest of Truth; I study him accordingly with reverence: he—I see—keeps the mermaid's tail below water, and only hints at the dead men's bones and noxious slime amidst which it wriggles;* but—*his hint is more vivid than other men's elaborate explanations,*" etc., etc.

72. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. October 18th, 1848.

* To W. S. Williams, telling how her lack of health has caused her to put literary work aside for the time. She continues: "*I suppose I have something harsher in my nature than you have—something which every now and then tells me dreary secrets about my race, and I can not believe the voice of the Optimist, charm he never so wisely. On the other hand I feel forced to listen when a Thackeray speaks: I know Truth is delivering her oracles by his lips,*" etc.

73. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. Not dated, but probably March, 1849.

> * To W. S. Williams; beginning: ''*My sister* [*Anne*] *still continues better; she has less languor and weakness, her spirits are improved; this change gives cause, I think, both for gratitude and hope.*'' . . . ''*Your generous indignation against the 'Quarterly' touched me—but do not trouble yourself to be angry on Currer Bell's account—except where the May-Fair gossip and Mr. Thackeray's name were brought in—he was never stung at all—but he certainly thought that passage and one or two others quite unwarrantable,*'' etc.

74. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. No date [April, 1849?].

> * To W. S. Williams. A very fine literary letter, mentioning that the curates Malone and Donne, in ''Shirley'' are favorite characters and can not be given up even if they will stir up the ''Christian Remembrancer'' and ''Quarterly.'' In one part she writes: ''*You both of you dwell too much on what you regard as the artistic treatment of a subject. Say what you will, gentlemen* [*Mr. Williams and Mr. Taylor*]*—say it as ably as you will—truth is better than art. Burns' Songs are better than Bulwer's Epics. Thackeray's rude, careless sketches are preferable to thousands of carefully finished paintings.*''

75. BRONTË (CHARLOTTE). A. L. S., 7 pp. 16mo. May 8th, 1849.

> * A remarkably interesting literary letter to W. S. Williams, written the month her sister Anne died, and mentioning her weak condition and pain. It reads in part: ''*Currer Bell—even if he had no let or hindrance and if his path were quite smooth, could never march with the tread of a Scott, a Bulwer, a Thackeray, or a Dickens*'' . . . . *Should Mr. Thackeray again ask after Currer Bell, say the secret is and will be well kept because it is not worth disclosure—this fact his own sagacity will have already led him to divine,*'' etc.

76. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. November 1st, 1849. Signed with initials.

> * To W. S. Williams, telling that she had received his letter and one from Mr. Lewes, and mentioning the criticisms of ''Shirley.'' It reads in part: ''*I am glad to hear that Mr. Thackeray is better—but I did not know he had been seriously ill; I thought it was only a literary indisposition. You must tell me what he thinks of 'Shirley' if he gives you any opinion on the subject,*'' etc., etc.

77. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. November 19th, 1849.

> * Probably to W. S. Williams. A fine literary letter, referring also to the loss of her sisters. It reads in part: ''*I have read the 'Caxtons,' I have looked at 'Fanny Hervey.' I think I will not write what I think of either—should I see you I will speak it.*'' ''*Take a hundred—take a thousand of such works and weigh them in the balance against a page of Thackeray—I hope Mr. Thackeray has recovered.*''

78. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. [London, December 6, 1849]. With addressed envelope. 2 pieces.

> * An exceedingly interesting letter to her father; reading in part: ''*I have been to the theatre and seen Macready in Macbeth. I have seen the pictures in the National Gallery. I have seen a beautiful exhibition of Turner's paintings, and yesterday I saw Mr. Thackeray. He dined here with some other gentlemen. He is a very tall man—above six feet high, with a peculiar face—not handsome—very ugly indeed—generally somewhat satirical and stern in expression, but capable also of a kind look.*'' . . . . ''*I listened to him as he conversed with the other gentlemen—all he says is most simple but often cynical, harsh and contradictory,*'' etc.

79. BRONTË (CHARLOTTE). A. L. S., 5 pp. 12mo. December 19th, 1849.

> * To W. S. Williams, reading in part: ''*Brief as my visit to London was—it must for me be memorable. I sometimes fancied myself in a dream: I could scarcely credit the reality of what passed; for instance when I walked into the room and put my hand into Miss Martineau's the action of saluting and the fact of her presence seemed visionary. Again when Mr. Thackeray was announced and I saw him enter, looked up at his tall figure, heard his voice, the whole incident was truly dream-like,*'' etc., etc.

80. BRONTË (CHARLOTTE). A. L. [signature cut out]. 3 pp. 12mo. Haworth, Dec. 19th, 1849.

> * To ''Dear Ellen'' [Nussey]; reading in part: ''*She soon —I am convinced—saw in what light I viewed both her George and all the rest—Thackeray included . . . . Thackeray is a Titan of mind—his presence and powers impress me deeply in an intellectual sense—I do not see or know him as a man,*'' etc.

81. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. London, December, 1849.

> * A fine letter to her friend Ellen Nussey, telling of her impression of London; reading in part: ''*I came to this big Babylon last Thursday, and have been in what seems to me a sort of whirl ever since, for changes, scenes and stimulus which would be a trifle to others are much to me.*'' The letter gives her experiences at the home of Mr. Smith, of Smith & Elder, and her likes and dislikes are frankly written down. She also mentions meeting Thackeray. Partly unpublished.

82. BRONTË (CHARLOTTE). A. L. S., 2 pp. 12mo. January 10th, 1850.

> * [To W. S. Williams.] The letter begins with remarks upon the criticisms of her own books, and ends with the following paragraph: ''*Thackeray's Christmas Book at once grieved and pleased me—as most of his writings do. I have come to the conclusion that whenever he writes Mephistopheles stands on his right hand and Raphael on his left; the great Doubter and Sneerer usually guides the pen, the Angel noble and gentle interlines letters of light here and there. Alas! Thackeray—I wish your strong wings would lift you oftener above the smoke of cities,*'' etc.

83. BRONTË (CHARLOTTE). A. L. Signed with initials. 2 pp. 12mo. January 25, 1850.

> * To Ellen Nussey; reading in part: "*I have also, since you went, had a remarkable epistle from Thackeray, long, interesting, characteristic—but it unfortunately concludes with the strict injunction* Show this letter to no one, *adding that if he thought his letter were seen by others he should either cease to write or write only what was conventional. I answered it at length,*" etc.

84. BRONTË (CHARLOTTE). A. L. S., 6 pp. 12mo. April 3rd, 1850.

> * To W. S. Williams, in regard to the criticisms of her works and telling about the characters in them; it continues: "*Are you aware whether there are any grounds for the conjecture in the 'Bengal Hurkaru' that the critique in the 'Times' was from the pen of Mr. Thackeray? I should much like to know this. If such were the case (and I feel as if it were by no means impossible) the circumstances would open a most curious and novel glimpse of a very peculiar disposition. Do you think it likely to be true?*" Most of this letter is unpublished, we believe.

85. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. May 11th, 1850. Signed with initials.

> * To Ellen Nussey; reading in part: "*Next Wednesday is the anniversary dinner of the Royal Literary Fund Society held in Freemason's Hall—Octavian Blewitt—the Secretary—offered me a ticket for the Ladies Gallery—I should have seen all the great literati and artists gathered in the hall below and heard them speak—Thackeray and Dickens are always present among the rest,*" etc.

86. BRONTË (CHARLOTTE). A. L. S., 2 pp. 12mo. October 16th, 1850.

> * To W. S. Williams, in regard to the preface of "Wuthering Heights" and asking for some information.

87. BRONTË (CHARLOTTE). A. L. S., 2 pp. 12mo. Thursday Morning [May 29th, 1851]. With addressed envelope. 2 pieces.

> * To Her father, informing him of her safe arrival in London and her intention of going to hear Thackeray lecture.

88. BRONTË (CHARLOTTE). A. L. Signed with her first name. 4 pp. 12mo. 76 Glouster Terrace, May 30th, 1851.

> * To her father, Rev. Patrick Bronte, beginning: "*I have now heard one of Mr. Thackeray's lectures and seen the Great Exhibition. On Thursday afternoon I went to hear the lecture. It was delivered in a large and splendid kind of saloon—that in which the great balls of Almacks are given—the walls were all painted and gilded the benches were sofas stuffed and cushioned and covered with blue damask, the audience was composed of the very élite of London Society—Duchesses were there by the score, and amongst them the great and beautiful Duchess of Sutherland . . . . Amidst all this Thackeray just got up and spoke with as much simplicity and ease as if he had been speaking to a few friends,*" etc.

89. BRONTË (CHARLOTTE). A. L. S., 6 pp. 12mo. Hyde Park, June 2nd [1851].

* To Ellen Nussey; beginning: ''*I came here on Wednesday—being summoned a day sooner than I expected in order to be in time for Thackekray's second lecture which was delivered on Thursday afternoon. This—as you may suppose—was a genuine treat to me and I was glad not to miss it*'' , . . . ''*he met me as I entered—shook hands—took me to his Mother whom I had not before seen and introduced me—She is a fine–handsome–young looking old lady—was very gracious and called with one of her grand-daughters the next day. Thackeray called too separately—I had a long talk with him and I think he knows me now a little better than he did—but of this I cannot be sure—he is a great and strange man,*'' etc. Published in part.

90. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. London, June 7th [1851].

* To her father; reading in part: ''*Mr. Thackeray is in high spirits about the success of his lectures. It is likely to add largely both to his fame and purse. He has, however, deferred this week's lecture till next Thursday, at the earnest petition of the duchesses and marchionesses, who, on the day it should have been delivered, were necessitated to go down with the Queen and Court to Ascot Races,*'' etc.

If Thackeray had read Charlotte's letters, with their constant references to the duchesses and marchionesses, we fear he might have thought her a bit of a snob.

91. BRONTË (CHARLOTTE). A. L. S., 4 pp. 12mo. March 25th, 1852.

* To W. S. Williams, on literary matters, and mentioning that a new edition of ''Shirley'' is to be published. Mention is made of Miss Kavanagh's ''Women of Christianity'' and other books of the day.

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92. [BRONTË (CHARLOTTE).] Jane Eyre: An Autobiography. By Currer Bell. 3 vols. small 8vo, original cloth, uncut (a few pages foxed). Lond. 1848

* SCARCE. The Second Edition, with the dedication leaf to Thackeray, and the Preface. It has also the advertisements dated October, 1847.

93. [BRONTË (CHARLOTTE).] Jane Eyre: An Autobiography. By Currer Bell. 3 vols. original cloth, uncut. Lond. 1848

* The Second Edition, with the new preface in which first appeared her eulogistic dedication to Thackeray. INSERTED IS A 1 P. A. L. S. FROM THACKERAY TO W. S. WILLIAMS referring to the above:—"I am quite vexed that by some blundering of mine I sh'd have delayed answering Currer Bell's enormous compliment so long. I didn't know what to say in reply: it quite flustered and upset me—is it true I wonder?" etc., etc.; also a 3 PP. A. L. S. FROM CHARLOTTE BRONTË TO MISS ELLEN NUSSEY in which she writes in part, ''As to being happy—I am under scenes and circumstances of excitement—but I suffer

acute pain sometimes—mental pain—I mean. At the moment Mr. Thackeray presented himself I was thoroughly faint from inanition—having eaten nothing since a very slight breakfast—and it was then seven o'clock in the evening—excitement and exhaustion together made savage work of me that evening—what he thought of me I cannot tell. . . . The Thundering Times has attacked me savagely," etc., etc. (A small part of the last leaf has been cut out.) Two remarkably interesting letters.

ORIGINAL MANUSCRIPT OF CHARLOTTE BRONTË'S PREFACE TO "JANE EYRE."

94. BRONTË (CHARLOTTE). Manuscript of the Preface to the Second Edition of "Jane Eyre" in which she dedicates the book to Thackeray and eulogizes his literary work. Written on 6 pages of blue paper of 12mo size. Bound in brown levant morocco.

*Thackeray was both surprised and deeply touched when Charlotte Brontë published this preface, for it was the first definite tribute to his genius from an authoritative source.

The tribute was so graceful and at the same time so convincing that he was conscious of its sincerity at once, and, as he writes to his friend Williams at the time:—"*It quite flustered and upset me.*" The only thing he doubted was whether he deserved the praise.

See Thackeray's letter, inserted in Major Lambert's copy of Jane Eyre, second edition.

(See Illustration.)

95. BROOKFIELD (CHARLES AND FRANCIS). Mrs. Brookfield and Her Circle. *Portraits.* 2 vols. 8vo, cloth, gilt tops, uncut. N. Y. 1905

*Numerous references to Thackeray.

96. BROOKFIELD (W. H.). Sermons. Edited by Mrs. Brookfield. With a Biographical Notice by Lord Lyttelton. *Portrait.* 8vo, cloth. Lond. 1875

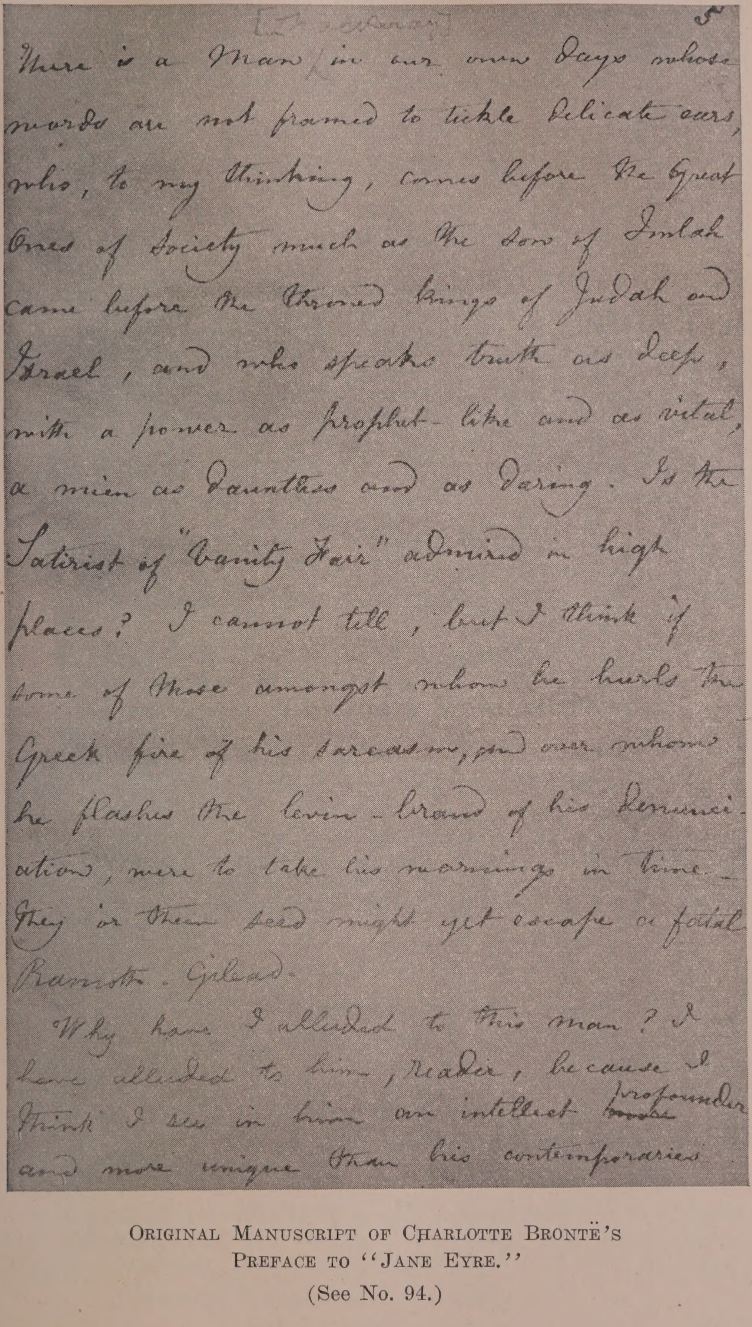
*Speaks of Thackeray's friendship and admiration for the Rev. W. H. Brookfield.

97. BROOKS (SHIRLEY). William Makepeace Thackeray. *Portrait.* Cut from the Illustrated London News and mounted to 4to, half morocco. Lond. 1861

*Inserted is a fine A. L. S. (with initials) from Brooks, describing the funeral of Thackeray, and giving his opinion of Thackeray's writings; 4 pp. 12mo, Dec. 31, 1863. Also, an A. L. S. (with initials), 2 pp. 12mo, from Mark Lemon to Shirley Brooks complimenting him on his article about Thackeray, Jan. 12, 1864.

98. BROOKS (SHIRLEY). A. L. Signed with initials. 4 pp. 12mo. Regent's Park, July 23, n. y.

*To Percival Leigh, beginning:—"*Well, my dear Leigh, you may like to know what you escaped by your Spartan virtue. Had you gone to Titmarsh's, you would have had to eat Turtle Soup, Turbot, Venison Pie*—[a long list follows]. *You would have met a Confederate, who has run the blocade twice, and talks well, deducting the nasality,*" etc.



[Thackeray] 5

There is a Man in our own days whose
words are not framed to tickle delicate ears,
who, to my thinking, comes before the Great
Ones of Society much as the son of Imlah
came before the throned Kings of Judah and
Israel, and who speaks truth as deep,
with a power as prophet-like and as vital,
a mien as dauntless and as daring. Is the
Satirist of "Vanity Fair" admired in high
places? I cannot tell, but I think if
some of those amongst whom he hurls the
Greek fire of his sarcasm, and over whom
he flashes the levin-brand of his denunciation, were to take his warnings in time—
they or their seed might yet escape a fatal
Ramoth-Gilead.

Why have I alluded to this man? I
have alluded to him, reader, because I
think I see in him an intellect ~~more~~ profounder
and more unique than his contemporaries

Original Manuscript of Charlotte Brontë's
Preface to "Jane Eyre."
(See No. 94.)

99. BROOKS (SHIRLEY). A. L. S. 1 p. 12mo. London, November 13, n. y.

*To E. F. Dallas, beginning:—"*I wish to—well, Jupiter or Thor, that Thackeray would leave off caring about the snarls of these little Bohemian curs. They know he writhes, and therefore snap whenever they can. . . . Shakspeare be blowed. It's all cackle, but one daren't say so, except to the elect.*"

100. BROWN (JAMES D.). A Manual of Practical Bibliography. 12mo, cloth, uncut. Lond., n. d.

101. BROWN (JOHN). A. L. S., 4 pp. 12mo, Edinburgh, June 8, 1849; Copy of Thackeray's letter of thanks. 2 pieces.

* "To Thomas Brown, beginning:—" *I send you a copy of Thackeray's reply to my note sent with Punch and the Pen. I thought you would like to see it, both as his old friend, and as a member of the "Octagint." I am sure you will like the letter; it shows how entirely he has understood the meaning implied in our jokelet.*" The above refers to the silver statuette of "Punch" presented by 80 citizens of Edinburgh.

102. BROWN (JOHN). Thackeray: His Literary Career. *Illustrated.* 16mo, cloth. Bost. 1877

103. BROWN (NEAL). Critical Confessions. 8vo, half cloth, uncut. Wausau, Wisconsin, [1899]

* Contains an interesting criticism on Thackeray.

104. [BROWN (THOMAS)]. Brighton; or, The Steyne. A Satirical Novel. 3 vols. 12mo, old half calf (the work is not complete, as vol. 2 is from another novel by the same author). Lond. 1818

105. BRUCE (JAMES). Scenes and Sights in the East. 12mo, cloth, uncut. Lond. [1856]

* On the half-title is an inscription "W. M. Thackeray, Esq., with the Author's best respects." Bruce contributed to The Cornhill Magazine, and may have become acquainted with Thackeray in that way. The book is about Thackeray's birthplace, India.

106. CAREY (WALTER). Hook, Thackeray and Dickens. From "The Galaxy." 8vo, half morocco. N. Y. 1878

107. CARLYLE (MRS. THOMAS). A. L. S., 2 pp. 12mo, n. p., n. d., to Mrs. Brookfield, saying that she was sick and could not go out.

108. CARY (ELIZABETH L.). Tennyson; His Homes, His Friends, and His Work. *Portraits and illustrations.* Royal 8vo, cloth, gilt, gilt top, uncut. N. Y. [1898]

* There are 7 references to Thackeray.

109. CATALOGUE of the Valuable Library of the late William Makepeace Thackeray, Esq.; which will be sold by Auction by Christie, Manson & Woods on the premises, 2 Palace Green, Kensington, on Friday, March 18, 1864. 8vo, half morocco. Lond. 1864

* Bookplate of Frederick Burgess.

110. CATALOGUES. Augustin Daly Collection, 3 parts bound as one vol., N. Y. 1900; Catalogue of the Pictures, Drawings, etc., of the late Charles Dickens, Lond. 1870; The Wright Collection, Lond. 1899; Library of Edwin N. Lapham, N. Y. 1908; Library of A. S. Whiton, Phila. 1911; and others, including clippings and excerpts from booksellers' and auction catalogues. About 50 pieces, various sizes, paper, and one in half morocco.

111. CATALOGUES. Sotheran's Catalogue of Thackerayana: Denham's Catalogue of Books, Autographs and Drawings, N. Y., n. d.; A Loan Collection of Decorative Bindings, Rare Books, etc., Phila. 1893; Robson & Co.'s Catalogue of Rare Books, etc., Lond., n. d.; List of Private Libraries: United States and Canada, Leipzig, 1897; Exhibition of National Portraits, Lond. 1868. Together 6 vols. 8vo and 12mo, half morocco.

112. CHAMBERS' Encyclopædia, A Dictionary of Universal Knowledge. *Illustrated.* Royal 8vo, cloth. Lond. 1892

* Vol. X only, with the short but accurate biography of Thackeray.

113. CHARITY and Humor and Nil Nisi Bonum. 16mo, leather. N. Y., n. d.

114. CHESTERTON (C. K.) AND MELVILLE (LEWIS). Thackeray. *Portraits and numerous other illustrations.* Small 4to, limp cloth. Lond. 1903

115. CHESTERTON (G. K.). Masters of Literature: Thackeray. *Portrait.* FIRST EDITION. 12mo, cloth, gilt top, uncut. Lond. 1909

116. CHURCH (W. E.). W. M. Thackeray as an Artist and Art Critic. An Essay. 8vo, half morocco, front wrapper bound in. Privately printed, n. d.

117. CLARK (W. G.). A. L. S., 2 pp. 12mo. Darlington, Dec. 28, 1863.

* To Mrs. Bayne, in regard to Thackeray's death.

118. CLARK (W. G.). A. L. S., 2 pp. 12mo. Darlington, Jan. 2, 1864. With envelope. (2 pieces.)

* To Mrs. Bayne, in regard to Thackeray's death:— . . . *"I remember . . . Mr. Thackeray was thrown violently from his horse. . . . I wonder if this old injury had anything to do with the cause of his death."*

119. COLE (SIR HENRY). Fifty Years of Public Work of Sir Henry Cole, accounted for in his Deeds, Speeches and Writings. *Portrait, facsimiles and other illustrations.* 2 vols. 8vo, cloth, uncut. Lond. 1884

* Contains an account of Thackeray's Corn Law drawings.

120. —— Another copy, the same.

121. COLLECTION of Literary Portraits from Fraser's Magazine. *34 plates.* 4to, half red morocco, gilt top.

* One of a small number printed. Lond. 1833

122. COLLECTION OF THACKERAYANA made up of clippings from English and American magazines, periodicals, newspapers, auction and booksellers' catalogues. Includes many facsimiles of sketches and writings, portraits, etc. Together about 1500 pieces.

* A good lot, with much valuable information for Thackeray collectors.

123. COLLECTION OF UNUSED TITLE-PAGES of various works of Thackeray, some duplicates. About 75 pieces, 4to, and smaller.

* The above were made for Major Lambert, who used some duplicates in extra-illustrating.

124. COLLINS (CHARLES, brother-in-law to Dickens). A. L. Signed with initials. 4 pp. 8vo, London, February 17, 1864.

* Important letter to Wilkie Collins, in regard to the death of Thackeray, reading in part: "*About Thackeray's death I suppose you know everything from the newspapers. He was in this house the Monday before the Thursday on which he died and was in famous spirits and full of fun.*" A full description of his sickness and death follows.

125. CONRAD (HERMANN). William Makepeace Thackeray. Ein Pessimist als Dichter. 8vo, half red morocco, uncut. original wrappers bound in. Berlin, 1887

126. COOK (DUTTON). Thackeray and the Theatre. 8vo, half morocco. [Lond. 1884]

127. COOKE (JOHN ESTEN). An Hour with Thackeray. From "Appleton's Journal." Royal 8vo, half morocco. N. Y. 1879

128. CORKRAN (HENRIETTE). A Child's Recollections of Wm. M. Thackeray. From "Temple Bar." Lond. 1887

129. CORKRAN (HENRIETTE). A Little Girl's Recollections. From "Temple Bar." 8vo, half morocco. Lond. 1894

130. CORKRAN (WILLIAM). Personal Recollections of Thackeray. The Western Monthly. 2 vols. in one. 8vo, half leather (scorched and water-stained). Chicago, 1869

131. THE CORNHILL GALLERY, containing one hundred engravings from drawings on wood, by Leighton, Millais, Du Maurier, W. M. Thackeray, and others. 4to, cloth, gilt edges (edges slightly smoked). Lond. 1865

132. CRANCH (C. P.). A Few Reminiscences of Thackeray. From "The Critic." 8vo, half cloth. N. Y. 1887

133. CRAWLEY (CAPTAIN). Billiards: Its Theory and Practice. *Illustrated by 34 diagrams.* 12mo, cloth, gilt edges. Lond., n. d.

* Dedicated to Mr. Thackeray, who was an ardent player.

134. CRISPE (THOMAS E.). Thackeray, Humorist and Satirist, his Works, Original Characters, and Comic Writings, etc. 8vo, half red morocco, gilt top, original cover bound in. Lond. 1857

135. CRITIC (THE). An Illustrated Review of Literature, Art and Life. From Vol. 33, July, 1898, to Vol. 49, Sept., 1906. *Illustrated.* 16 vols. royal 8vo, half black morocco, with the original covers bound in at the end of each vol. N. Y. 1898–1906

136. CROWE (EYRE). ORIGINAL PEN-AND-INK DRAWING. Thackeray dressed as a Turk. Copied from the cover of "Cornhill to Grand Cairo." Autograph description written beneath, signed. On a 4to page of drawing paper, mounted: dated 1845

137. CROWE (EYRE). SEVENTEEN ORIGINAL PEN-AND-INK DRAWINGS, being a series of sketches for the illustrations in "Thackeray's Haunts and Homes." 17 pieces, mainly folio size.

* The drawings arranged as they appear in the published work are as follow:

First sketch of "Thackeray and Peg of Limavaddy."
Entrance Hall of House at No. 13 Great Coram Street.
Taprell's Chambers, No. 1 Hare Court Temple.
Interior of Taprell's Chambers, No. 1 Hare Court Temple.
Rue Neuve St. Augustin, Paris, A.D. 1836.
Thackeray's House at No. 18 Albion Street, Hyde Park.
Thackeray's Residence at No. 13 Great Coram Street, 1837 to 1841.
A Typical Margate Lodging and Boarding House. (Differs entirely from the illustration in the book.)
Chateau de Brequerecque at Boulogne-sur-Mer in 1854.
Hotel des Baines, Boulogne-sur-Mer. Entrance in Rue Victor Hugo.
Eccles's Hotel, Glengariff.
House at No. 36 Onslow Square, Bromton.
Waterloo Tavern, as described by Thackeray in the Cornhill Magazine of July, 1861.
Thackeray's Last House at No. 2 Palace Green, Kensington.
Stranger's Room, Reform Club, London, showing portrait of Thackeray by Samuel Laurence, and busts of Sir William Molesworth and Charles Buller.

The two following sketches did not appear in the book but were used in the same article published in Scribner's Magazine in January, 1897.

13 Young Street, Kensington, 1846–1853.
The variations of the sign over the Waterloo Tavern.

138. CROWE (EYRE). 113 ORIGINAL PEN-AND-INK DRAWINGS. Being a series of illustrations for his book, "With Thackeray in America." A few colored, and several in pencil. 113 pieces, various sizes. Lacks but seven of the complete set.

* These sketches are all faithful renderings ofe very-day life as seen by Crowe on his tour through the United States as Thackeray's secretary. In many instances they were executed under the direction of the great novelist himself and bear close resemblance to some of his own clever and humorous sketches.

139. CROWE (EYRE). With Thackeray in America. *Numerous illustrations.* Square 8vo, cloth. Lond. 1893

140. CROWE (EYRE). With Thackeray in America. *Illustrated.* Square 8vo, cloth. N. Y. 1893

141. CROWE (EYRE). Thackeray's Haunts and Homes. *With illustrations from sketches by the author.* 12mo, half vellum, uncut. N. Y.: De Vinne Press, 1897

* Limited edition.

142. CROWE (SIR JOSEPH). Reminiscences of Thirty-five Years of my Life. *With plans.* 8vo, cloth, gilt top, uncut (loose). Lond. 1895

* Contains several anecdotes showing the warm friendship between the author and Mr. Thackeray.

143. CRUIKSHANK (GEORGE). A Handbook for Posterity: or Recollections of "Twiddle Twaddle." *A Series of Sixty-two "Etchings on Glass with Descriptive Notes," colored.* 8vo, cloth, leather back, gilt top, uncut. Lond. 1896

* Edition limited to 50 colored copies.

144. MR. CUDWORTH'S SERMON preached before the Honble. House of Commons, at Westminster, March 31, 1647. Reprinted, and dedicated to W. M. Thackeray, Esquire. 12mo, original boards. Cambridge, 1852

145. DAWSON (W. J.). The Makers of English Fiction. 8vo, cloth, gilt top, uncut. N. Y., n. d.

146. [DICKENS (CHAS.) AND THACKERAY (M. W.).] David Copperfield, and Pendennis. From "The Prospective Review." 8vo, half cloth. Lond. 1851

147. DICKENS (CHARLES). A. L. S., 3 pp. 12mo. Tavistock House, Eighth May, 1855, Tuesday.

* To F. E. Smedley, Esq., in regard to an article sent by him on Charlotte Brontë: "*But I cannot reconcile it to my heart, to publish these details so soon after Miss Brontë's death. For anything I know, they might be saddening and painful to her husband, and I am not at all clear that I have any right to them,*" etc.

148. DICKENS (CHARLES). Additional Illustrations to Charles Dickens by Pen and Pencil and to the Supplement. *Plates on Japan paper.* Loose in portfolio (slightly water-stained). Lond. 1891

149. DIGBY (KENELM H.—Author). A. L. S., 4 pp. 12mo, Dublin, Sept. 30, 1863; with envelope. 2 pieces.

* To Mrs. Bayne, comparing Irish and English climate, etc.

150. DIGBY (KENELM H.). A. L. S., 2 pp. 12mo, Kensington, 9th, n. y. With envelope.

* To Mrs. Bayne, in regard to family troubles.

151. DILLON (C.). A. L. S., 3 pp. 12mo, Theatre Royal, Dublin, Tuesday, n. y. Mentions Thackeray.

152. DOYLE (RICHARD). ORIGINAL INK AND PENCIL DRAWING, "A Family Party," from "The Newcomes," Showing "Clive Newcome" bowing before his cousin "Ethel." 12mo, mounted, framed and glazed.

153. DU BOIS (HENRI PENE). Four Private Libraries of New York. A Contribution to the History of Bibliophilism in America. First Series. Prefaces by Octave Uzanne. *Reproductions of bindings and facsimiles, frontispiece colored.* 8vo, paper wrappers, enclosed in silk covers, uncut. N. Y. 1892

* Edition limited to 200 copies on Japan paper. Contains "A Book of Thackeray."

154. DUFFY (SIR CHARLES GAVAN). Young Ireland: A Fragment of Irish History, 1840–1850. FIRST EDITION. Thick 8vo, cloth. Lond. 1880

* Contains a facsimile of Mr. Thackeray's squib, "Daddy, I'm Hungry."

155. DU MAURIER (GEORGE). TWO ORIGINAL PEN-AND-INK DRAWINGS; being illustrations for "The History of Henry Esmond." The first shows "Mr. Holt" presenting young "Harry Esmond," to the "Viscount Castlewood"; the other pictures "Frank Castlewood" and "Harry Esmond" on their midnight ride to Castlewood. Small 4to, mounted together, framed and glazed.

156. EASTLAKE (C. L.). Thackeray: An Appreciation. From "The Nineteenth Century." N. Y. 1903

157. EDITOR'S BOX (The), A Midsummer Annual. *Facsimile of a sketch by Thackeray.* 8vo, half red morocco, original covers bound in. Lond. 1880

158. EDWARDS (AMELIA B.). The Art of the Novelist. From "The Contemporary Review." 8vo, half cloth, N. Y. 1894

159. EDWARDS (H. SUTHERLAND). Personal Recollections. 8vo, cloth, gilt top, uncut (binding stained). Lond. 1900

* Mentions an interesting interview with Thackeray.

160. ELECTION CARD. "Mr. Thackeray solicits the Honour of your Vote and Interest." Card issued in 1857, when Thackeray was running for Parliament against Mr. Edward Cardwell for the City of Oxford.

* Thackeray was defeated, but made a very good showing as a speaker, and his opponent won by only a small majority. The contest was conducted with the greatest courtesy and good temper.

161. EMERSON (M. ISABELLA). A Thackeray Referene List. 8vo, half morocco. Providence, 1895

* Two A. L. S. of author inserted.

162. END OF THE PLAY (The). Manuscript copy, written in Gothic style, with illuminated borders on each page in colors. 7 pages, each with a different border, executed by W. C. Bamburgh. Small 4to, parchment. In a half morocco slip-case. [N. Y. 1899]

163. ENGLISH LITERATURE. An Illustrated Record from the beginnings to the age of Tennyson. By Richard Garnett and Edmond Gosse. *Profusely illustrated.* 4 vols. royal 8vo, half red leather, gilt tops. N. Y. 1903–05

164. EVANS (SEBASTIAN). To the Memory of Wm. M. Thackeray. Dec. 24, 1863. 12mo, half morocco. Birmingham, 1864

165. EVENTS OF THE MONTH. W. M. Thackeray. 8vo, half morocco. Lond. 1865

166. EVERITT (GRAHAM). English Caricaturists and Graphic Humourists of the Nineteenth Century. How they Illustrated and Interpreted their Times. *Numerous illustrations.* 4to, cloth, gilt top, uncut. Lond. 1886

* Contains drawings by Thackeray.

167. FAIRBANKS (MRS. C. M.). The Sense and Sentiment of Thackeray. *Portrait.* 16mo, leather, gilt top, uncut. N. Y. 1909

168. FIELDS (JAMES T.). Yesterdays with Authors. 8vo, cloth, uncut (binding shaken). Lond. 1872

* Fields was one of Thackeray's most intimate friends, and this volume includes an interesting chapter on his characteristics and work.

169. FIELDS (JAMES T.). Yesterdays with Authors. *Portraits.* 8vo, half levant morocco, gilt top, by Tout. Bost. 1882

* Portrait of Thackeray, and a chapter on his work.

170. FIELDS (MRS. JAMES T.). A Shelf of Books. *Portraits, facsimiles and illustrations, including a portrait of Thackeray, and facsimiles of sketches.* Small 4to, cloth, gilt top, uncut. N. Y. 1894

* Final chapter, "From Milton to Thackeray."

171. FIRST GALLERY of Literary Portraits (Gilfillan), Edin. 1851; 2 copies; Second Gallery, Edin. 1852; The Same. Edin. 1850; A Third Gallery of Portraits. Edin. 1854. Together 5 vols. 8vo, cloth.

172. FITZGERALD (EDWARD). A. L. S., 3 pp. 4to, n. d., n. p., to "My dear old Thackeray" (backed with linen)

* Though undated, this letter was undoubtedly written early in 1847. After mentioning that he has been sick, he writes: "*I read in some paper that you Punches have been caricaturing the Irish distresses—which I hope is not true. . . . What a wretched affair is the Battle of Life. Scarce even the few good touches that generally redeem Dickens. I see your Perkins greatly extolled in Spectator and Athenæum. Dickens' last Dombey has a very fine account of the over-cramming Education System; worth whole volumes of essays on the subject if Big-wigs would believe that a laugher may tell truths. The boy who talks Greek in his sleep seems to me terrible as Macbeth,*" etc.

173. FITZGERALD (W. J.). The Life of Charles Lever. FIRST EDITION. 2 vols. 8vo, cloth, uncut. Lond. 1879

* Contains biographical notes on Thackeray.

174. —— Another copy (water-stained).

175. FLORAL FANCIES and Morals from Flowers. [By L. B.]. *Embellished with 70 illustrations by the author.* 12mo, original cloth. Lond. 1843

* Presentation copy, with inscription: "W. M. Thackeray, from the Author, with best wishes, 1843."

176. FORGUES (E. D.). W. M. Thackeray et ses Romans. From "Revue des Deux Mondes." 8vo, half cloth. Paris, 1854

177. FORREST (D. W.). Letters of Dr. John Brown, with Letters from Ruskin, Thackeray, and Others. Edited by his son D. W. Forrest, with biographical introductions by Elizabeth T. M'Laren. *Portraits.* 8vo, cloth, gilt top. Lond. 1907

178. FORSTER (JOSEPH). Wm. M. Thackeray. From "London Society Magazine." 8vo, half morocco. Lond. 1888

179. FOSSARD (A. R.). The Thackeray Pocket Book. 16mo, leather, uncut. N. Y. 1908

180. FRANCIS (JOHN W.). Old New York: or, Reminiscences of the Past Sixty Years. 12mo, cloth. N. Y. 1858

* AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, WITH INSCRIPTION:—"Wm. M. Thackeray, Esqr., with the grateful esteem and regards of his American friend, John W. Francis."

181. FRASER (SIR WM.). Hic Et Ubique. 12mo, cloth, uncut. N. Y. 1893

182. [FREEMAN (NATHANIEL CHAPMAN)]. Parnassus in Philadelphia. A Satire, by Peter Pindar, Jr. FIRST EDITION. 12mo, unbound (several pages at the end stained). Phila. 1854

* Contains a stanza and note on Thackeray, both very bitter attacks on him.

183. FRISWELL (HAIN). Houses with the Fronts Off. *Illustrated by W. McConnell.* 12mo, half leather, original covers bound in. Lond., n.d.

* Dedicated to Thackeray.

184. GARNETT (ROBERT S.—Editor). W. M. Thackeray, The New Sketch Book: Being Essays now first collected from "The Foreign Quarterly Review." 8vo, cloth, uncut. Lond. 1906

185. GARNETT (ROBERT S.—Editor). W. M. Thackeray. The New Sketch Book: Being Essays now first collected from "The Foreign Quarterly Review." 8vo, cloth, uncut. Lond. 1906

186. GASKELL (E. C.). The Life of Charlotte Brontë. *Portrait and frontispiece.* FIRST EDITION. 2 vols. 8vo, cloth, uncut (frontispiece waterstained). Lond. 1857

* Contains an account of one of Thackeray's lectures.

187. GASKELL (MRS.). The Life of Charlotte Brontë. With an introduction and notes by Clement K. Shorter. *Illustrated.* 8vo, cloth, gilt top, uncut. N. Y. 1900

188. GOLDSMITH (F. J.). Reminiscences of Thackeray. From "The Athenaeum." 8vo, half morocco. Lond. 1891

189. GONNER (E. C. K.). Thackeray's Genealogies. From "Time," a Monthly Magazine. 8vo, half morocco. Lond. 1889

190. [GRANT (JAMES).] Paris and its People. *Portrait (stained.)* FIRST EDITION. 2 vols. 12mo, half cloth, uncut. Lond. 1844

191. GRANT (MRS. ANNIE). Memoirs of an American Lady, with Sketches of Manners and Scenes in America as they Existed Previous to the Revolution. With unpublished Letters and a Memoir of Mrs. Grant by James Grant Wilson. *Portraits and illustrations.* 2 vols. 8vo, half vellum, gilt tops, uncut (backs soiled). N. Y. 1901

* Edition limited to 350 copies.

192. GREYFRIAR (THE), A Chronicle in Black and White by Carthusians. Vol. 1, August, 1884–Dec., 1889. *Etchings and other Illustrations.* 4to cloth. Lond. 1884–89

* Contains "Pencillings by Thackeray," with facsimiles.

193. GROLIER CLUB. Catalogue of an Exhibition Commemorating the Hundredth Anniversary of the Birth of William Makepeace Thackeray (1811–1863). *Portraits and facsimiles.* 8vo, boards, uncut. N. Y. Grolier Club, 1912

* Edition limited to 260 copies.

194. —— Another copy (back slightly broken).

195. GUERNSEY (ALFRED H.). Wm. M. Thackeray. From "Literature." 8vo, half morocco. N. Y. 1888

196. HALLAM (HENRY F.). Memoir of Henry Fitzmaurice Hallam. 8vo, half morocco, original cover bound in (water-stained). n. p., n. d.

* Printed for private distribution.

197. HANNAY (JAMES). King Dobbs: Sketches in Ultra-Marine. *Illustrations by Alfred Ashley.* 12mo, half green levant morocco, gilt top, original cloth back bound in. Lond. 1849

* FIRST EDITION. Dedicated to W. M. Thackeray.

198. HANNAY (JAMES). A Brief Memoir of the Late Mr. Thackeray. FIRST EDITION. 12mo, cloth, leather back. Edinb. 1864

199. HANNAY (JAMES). A Brief Memoir of the Late Mr. Thackeray. FIRST EDITION. 12mo, half red morocco, gilt top, original covers bound in. Edinb. 1864

200. HANNAY (JAMES). Thackeray on Swift. From "Temple Bar." 8vo, half cloth. Lond. 1867

201. HANNAY (JAMES). Studies on Thackeray. From "The Broadway." 8vo, half morocco. Lond. 1869

202. HANNAY (JAMES). Studies on Thackeray. Small 12mo, cloth. (Few pages water-stained). Lond., n. d.

203. HANNIGAN (DENIS F). W. M. Thackeray. From "Illustrated Monitor." Royal 8vo, half morocco. Dublin, 1877

204. HARRISON (FREDERICK). Thackeray's Place in Literature. From "The Forum." 8vo, half morocco. N. Y. 1894.

205. HARRISON (CONSTANCE C.). A Visit to Mrs. Anna Thackeray Ritchie. From "The Bookman." 8vo, half morocco. Lond. 1895

206. HAUD IMMEMOR. A Few Personal Recollections of Mr. Thackeray in Philadelphia. 31 pp. 8vo, red levant morocco, deep gilt borders on sides, doublures and ends of calf, with gilt design, gilt top. In a half morocco slipcase. [Phila.]: Privately printed, 1864

* Printed for Hon. William B. Reed. EXTRA-ILLUSTRATED by the insertion of an A. L. S. from W. B. Reed; a signed proof of the portrait of him by Rosenthal; SIX LETTERS

AND A NOTE FROM THACKERAY TO MR. REED, which are printed in the above book; a 2 pp. A. L. S., by Shirley Brooks; and a 4 pp. A. L. S. by Anne Thackeray in regard to the book; referring to her father, his last illness, his unfailing tenderness, etc. The Thackeray letters comprise 17 pages, 8vo, and one is endorsed with a note by the Earl of Stanhope to Thackeray.

There is a facsimile of the note used in the book, which reads as follows: "At sight Pay any kindness you can to the Bearer, Major F. Goldsmid and debit the same to your old friend, W. M. Thackeray." The letters are exceedingly interesting, and written in a most familiar manner, with numerous jokes scattered through them and one clever pen-and-ink drawing.

The book, in any form, is lacking in most Thackeray collections.

207. HAZLITT (W. CAREW). Jests, New and Old. Containing anecdotes of celebrities, living and deceased, many of which have never before been published. 8vo, half cloth, uncut. Lond., n. d.

* One of 100 special copies on Large paper, interleaved. Contains two anecdotes of Thackeray's.

208. HERTFORD (MARQUESS AND EARL OF). A. L. S., 1 p. 8vo, no place or date. (Pasted down on paper.) Portrait of Hertford by Holl. 2 pieces.

* To Lady Gray, sending her impressions of seals. Hertford is said to have been the original of "Lord Steyne."

209. HIGGINS (M. J.). A. L. S., 1 p. 12mo, 45 Pall Mall, Wednesday, n. y.

* To F. Enoch, Esq., reading:—"*Will you hand the accompanying No. of the New Monthly to Mr. Williams. * * * He will find in it a paper of W. Thackeray's written under the signature of Lancelot Waggestaffe—and the first paper I ever wrote under the signature of Jacob Omnium.*"

210. HODDER (GEORGE). Memories or my Time: including Personal Reminiscences of Eminent Men. FIRST EDITION. 8vo, half red morocco, gilt top. Lond. 1870

* Includes an interesting memoir of Thackeray; some of his letters, and speeches.

211. HOLE (DEAN). The Memories of Dean Hole. *Portrait and illustrations.* FIRST EDITION. 8vo, cloth. Lond. 1892

212. HOOD (THOMAS). Thackeray and his Female Characters. From "Englishwoman's Magazine." 8vo, half morocco. Lond., n. d.

213. HOWELLS (W. D.). My Literary Passions. FIRST EDITION. 12mo, cloth. N. Y. 1895

* Howell devotes a chapter to the qualities of Thackeray and his work.

214. HUBBARD (ELBERT). The Haunts of Thackeray. 16mo, half morocco. N. Y. 1895

215. HUNT (LEIGH). A. L. Signed with initials. 4 pp. 18mo. Hammersmith, Feb. n. y. [1853–58].

* To Ollier the Publisher, on literary matters, and reading in part:—"*Thackeray, I am tolk is quite ill, and surely looks it. He surmounts me loftily, as I stand by him, and I go for five foot ten and a half,*" etc.

216. HUNT (LEIGH). A. L. S., 4 pp. 12mo, Kensington, July 7, n. d. To Mr. Brookfield, refusing an invitation to meet Thackeray and Mr. Kenyon on account of ill-health.

217. HUNTER (SIR WILLIAM WILSON). The Thackeray's in India, and some Calcutta Graves. Square 12mo, cloth, gilt top, uncut. Lond. 1897

218. THE IRISH ABROAD and at Home; at the Court and in the Camp. With souvenirs of "The Brigade." Reminiscences of an Emigrant Milesian. 12mo, original cloth. N. Y. 1857

* PRESENTATION COPY, WITH INSCRIPTION:—"From the Author with his kind regards to his esteemed friend, W. M. Thackeray Esq., Paris, 29 May, 1861." On the cloth cover is pasted the mailing address: "William Makepeace Thackeray Esq., Onslow Square, London," bearing 3 French postage stamps. There are some marginal notes by the Author throughout the book.

219. JACK (ADOLPHUS A.). Thackeray. A Study. 12mo, cloth, uncut (back stained). Lond. 1895

220. JACKSON (JOSEPH). Thackeray in Philadelphia. 8vo, half red morocco, gilt top, uncut. Phila. 1911

* AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR. Inserted are many newspaper clippings relating to Thackeray's visit to Philadelphia, and to the various collections of Thackerayana in Philadelphia.

221. JACOX (FRANCIS). What's in a Name. From "Bentley's Miscellany." 8vo, half cloth. Lond. 1864

222. JEAFFRESON (J. CORDY). Novels and Novelists, from Elizabeth to Victoria. *Portraits.* 2 vols. 12mo, half red morocco, gilt tops. Lond. 1858

* Contains a chapter on Thackeray.

223. JERROLD (BLANCHARD). The Best of all Good Company. A Day with W. M. Thackeray. *Facsimile.* 8vo, half morocco, gilt top, original front cover bound in. Lond. 1872

224. JERROLD (BLANCHARD). Days With Great Authors. Comprising choice selections from Charles Dickens, Sir Walter Scott, Wm. M. Thackeray, and Douglas Jerrold. 8vo, half red morocco (lacks illustrations). N.Y. 1883

225. JERROLD (WALTER). A. L. S. 2 pp. 16mo. Hampton on Thames, Dec. 19, 1900.

* To Lewis Melville, beginning: "*That I have a loose set of my bibliographical notes to W. M. T. you will see from the accompanying.—I hope that the new edition of the Life will prove a great success.*"

226. JOHNSON (CHARLES PLUMPTRE). Hints to Collectors of Original Editions of the Works of William Makepeace Thackeray. 8vo, vellum, uncut (covers stained). Lond. 1885

* Presentation copy from the author to Charles Dickens Yates, and the bookplate of Edmund Yates.

227. JOHNSON (CHARLES PLUMPTRE). Hints to Collectors of Original Editions of the Works of William Makepeace Thackeray. 8vo, vellum, uncut.

* Large Paper copy, limited to 25 copies. Lond. 1885

228. JOHNSON (C. P.). The Works of W. M. Thackeray. From "Walford's Antiquarian." 8vo, half morocco. Lond. 1885

229. JOHNSON (CHARLES PLUMPTRE). The Early Writings of William Makepeace Thackeray. *With illustrations after W. M. Thackeray, Chinnery, F. Walker and R. Doyle, and portraits in two states.* 4to, half morocco, gilt top, uncut. Lond. 1888

* One of 50 copies on Large Paper. Contains three illustrations not previously published.

230. JOHNSON (ROSSITER—Editor). Little Classics: Authors. 16mo, cloth. Bost. 1875

231. JOLINE (ADRIAN H.). Meditations of an Autograph Collector. *Portraits and facsimiles.* 8vo, cloth, morocco back, gilt top, uncut (back slightly scorched, waterstained). N. Y. 1902

* Contains portrait of Thackeray and facsimile letter.

232. KENT (CHARLES). Footprints on the Road. 12mo, half red morocco, uncut. Lond. 1864

* Contains, "W. M. Thackeray—The Satirist-Humorist."

233. KINGLAKE (ALEXANDER WILLIAM). A. L. S., 3 pp. 12mo. Lincoln's Inn, August 30, n. y., probably 1840.

* Not addressed. Mention is made of the "Chronicle of the Drum" and the "Second Funeral of Napoleon."

234. KINGSLEY (H.). On Thackeray. From "Macmillan's Magazine. 8vo, half morocco. Lond. 1864

235. KITTON (FREDERICK G.). Charles Dickens by Pen and Pencil. *Illustrations.* Folio, half morocco (waterstained, covers broken). Lond. 1890

236. KITTON (FREDERICK G.). The Portraits of Thackeray. From "The Magazine of Art." Folio, half morocco. N. Y. 1891

237. KYD. Original Character Illustrations to Vanity Fair in water-colors. 4to, loose sheets.

SECOND SESSION

Wednesday Evening, February 25, 1914, at 8:15 o'clock.

238. LANCASTER (HENRY H.). Essays and Reviews. With a Prefatory Notice by the Rev. B. Jowett. *Portrait of the author and facsimile of a sketch by Thackeray.* 8vo, half red morocco, gilt top. Edinburgh, 1876

* First edition in book form. The final essay is a review of Thackeray's work, in which the author strongly asserts the importance of Thackeray's earlier writings.

239. LANG (ANDREW). The Library; with a Chapter on Modern Illustrated Books by Austin Dobson. *Illustrations, some in colors.* 8vo, half red morocco (slightly water-stained). Lond. 1881

* Large Paper copy, limited to 185 copies. Label with name of George Augustus Sala on fly-leaf.

240. LANG (ANDREW). Essays in Little. *Portrait of the author.* FIRST EDITION. 12mo, cloth. Lond. 1891

* Includes an Essay on Thackeray.

241. LANGLEY (SAMUEL). 4 page A. L. S. dated, British Museum Reading Room, June 28, . . . On woman suffrage. And thirteen A. L. S. to Langley from various persons, including such names as, T. J. Haslam, M. W. Grundrod, Caroline Goldsmid, E. J. Bedford, E. Penfound, E. Mullen, John Lewis, and others: 4 addressed envelopes and a line of memoranda in the autograph of and signed (initials) by Anne Ritchie. Together 19 pieces.

242. LATHROP (G. P.). Growth of the Novel. 8vo, half cloth. n. p., 1874

243. LAYARD (G. S.). Thackeray's Portraits of Himself. From "Murray's Magazine." 8vo, half morocco. Lond. 1891

244. LAYARD (GEORGE SOMES). Shirley Brooks of Punch. His Life, Letters, and Diaries. *Portrait and illustrations.* 8vo, cloth, gilt top, uncut. N. Y. 1907

245. LAYARD (GEORGE SOMES). Suppressed Plates, Wood Engravings, &c. Together with other Curiosities Germane Thereto; being an account of certain matters peculiarly alluring to the Collector. *Numerous illustrations.* 8vo, cloth, gilt top. Lond. 1907

* Chapter II is about the ''Marquis of Steyne'' plate.

246. LEACH (ANNA). Glimpses of Thackeray. From ''Munsey's Magazine.'' 8vo, half morocco. N. Y. 1897

247. LEECH (JOHN). ORIGINAL PENCIL DRAWING. The first sketch for the double page cartoon for ''Punch'', (1847). Shows part of the staff of ''Punch'' as an orchestra. 12mo, mounted to 4to size.

* The portraits are of Thackeray performing on the flute, Douglas Jerrold frantically beating the drums, Tom Taylor playing the organ, and Mark Lemon calmly directing. Other faces appear in the drawing, one of which is designated as Prince Albert.

248. LEECH (JOHN). THREE ORIGINAL DRAWINGS for ''Punch's Pocket Book for 1847.'' First, the title-page, colored; second, ''An Eastern Adventure''; third, ''I am thinking of what we should have for dinner to-day.'' 3 pieces, 12mo, mounted to 4to.

* The drawing entitled ''An Eastern Adventure'' refers to an incident in Thackeray's journey to Cairo.

249. LEECH (JOHN). A. L. S., 2 pp. 12mo. Brighton, December 27, 1863.

* To Percival Leigh, in regard to Thackeray's death and reading in part: ''*Sad indeed! I feel as if I had lost a dear relative. I was in town on the Thursday morning and was just beginning to work when the dreadful intimation of what had occurred was sent to me. I saw the remains of the poor dear fellow and I assure you I can hardly get over it,*'' etc.

250. LEECH (JOHN). Follies of the Year. *Colored plates.* Oblong 4to, cloth, (loose in binding). Lond. n. d.

251. LEMON (MARK). Mr. Punch: His Origin and Career. *Facsimile of his Original Prospectus in the handwriting of Mark Lemon.* 12mo, half morocco, original wrappers bound in. Lond. n. d.

* Treats of Thackeray's accession to the ''Punch'' staff, in 1844.

AUTOGRAPH LETTERS AND NOTES IN THACKERAY'S HANDWRITING.

252. A. L. S., 3 pp. 4to. [Cambridge, February 27, 1830.] (Small hole, made by the seal.)

> * Very early letter, written while he was in college to his uncle, Robert Langslow, with address and endorsement [probably by his uncle], "*Wm. Makepeace Thackeray on receiving produce of Stock about Feby. or March 1830.*"
>
> The letter reads in part: "*I have been studying heraldry to great advantage lately—Your surmise that Martin Thackeray would tell you if I were ill; is I fear an incorrect one, seeing that the said Martin cares not and knows not anything about me . . . . The young Bath Thackerays have cut me; why I know not,*" etc.

253. A. L. Signed with initials. On the stationery of the Brighton and Sussex Club, with envelope bearing his crest. [Feb. 7, 1832]. 2 pieces.

> * To Richard Doyle, beginning: "*Lord Ashburton is coming to dine at home with me on Friday at 7, and I wish you would come too. Let us meet as much as we possibly can in this world, mon ami,*" etc.

254. ACCOUNT BOOK kept by Thackeray while in Paris, probably in 1836 and 1837, containing 5 pages of accounts, and about 25 small pencil sketches. Oblong 12mo, half morocco (rubbed).

> * Although Thackeray's signature does not appear in the book, there is no reason to doubt that the entries are his. It was probably used while its owner was Paris correspondent for the Constitutional and Public Ledger, for over a pencil sketch of a drooping old horse is written "Constitutional." The name "Mrs. Crowe" is written in another hand on the first page.

255. ADDRESS BOOK with the names of many prominent people of the time, in Thackeray's autograph; including C. G. Addison (author of "Damascus & Palmyra"), Thomas Carlyle, Wm. Holmes, M.P., D. Jerrold (author), E. Prothero, M.P., G. Payne, M.P., Rev. W. W. Stoddart, etc. Oblong 16mo old calf, with metal clasp.

> * On the first page are figures in another hand and of later date.

256. A. L. S., 2 pp. 12mo. 13 G. Coram St. 5 July, n. y. Addressed "My dear Johann," and signed with initials.

> * To John Mitchell Kemble, beginning: "*I want to write a very brilliant paper on Marlborough, his women, and his times . . . . My wife called on Mrs. J or rather at Mrs. John's house.*" A very interesting early letter asking for work and telling of his needs.

THE THACKERAY-BROOKFIELD CORRESPONDENCE.

The Brookfield circle was a small but very select coterie of choice spirits gathered about the beautiful Mrs. Brookfield and her accomplished husband. Close to the centre and one of the first to be admitted after their arrival in London was Mr. Brookfield's old friend William Makepeace Thackeray, then comparatively unknown. The Brookfields were among the first, however, to recognize his great genius, and to Mrs. Brookfield Thackeray probably owed more than to any other woman. Her influence constantly encouraged him to greater efforts, and led him to moderate his, at times, eccentric behavior. She loved him with a beautiful sisterly love, nursed him when he was sick, and scolded him when well. She also served as a basis for many of his female characters.

When James Russell Lowell was Minister to England, in 1887, Mrs. Brookfield submitted her entire Thackeray correspondence to his judgment, asking him to take out any letters which he thought should not be published. This Mr. Lowell effected with so much care and discretion that very little of a private nature was published in the "Collection of Letters of Thackeray" issued in 1887. The originals of most of this collection of published letters were purchased by Mr. J. P. Morgan in 1900, but those unpublished were acquired by Mr. Lambert and are here described. Of these Mrs. Brookfield truly writes in her preface to the "Collection": "Others are extracts from communications of a more private character; but if every one of these letters could be rightly made public without the slightest restriction, they would all the more redound to his honour." James Grant Wilson writes in "Thackeray in the United States": "His letters to her form one of the best collections of epistolary literature published during the last century," and the following letters do more; they reveal an hitherto unknown side of Thackeray's private character, of his pure yet passionate love for his ideal of beautiful accomplished womanhood, of his utterly unselfish nature and his great charity, in fact they disclose all that a man could confide to a beloved married sister in whom he had the utmost confidence. They tell, too, of other great men and women of that fascinating circle, of Carlyle, Charlotte Brontë, Charles Lever, Lady Ashburton, Hallam, etc.; they give humorous tales of travel, anecdotes of public men, and interpret the characters of his own works.

In December, 1912, the "Book-Lover's Quarterly" said: "Augustine Daly owned the original letters written by Thackeray to Mrs. Brookfield. At the Daly sale in 1900, these fetched the handsome sum of $16,200 and are safely placed in the library of Mr. J. P. Morgan. Some of the letters were of so intimate and private a character that Mr. Lowell did not think it advisable to publish them. The rejected letters are in the Thackeray collection of Major Lambert, and he used to point with satisfaction and pride to the fact that while Mr. Morgan owned the letters the public had read, he possessed the letters the public had never seen."

The series consists of 32 letters from Thackeray to Mrs. Brookfield, 5 letters from Thackeray to Mr. Brookfield, 6 letters from Mrs. Brookfield, one from J. R. Lowell, several original sketches, addressed envelopes, etc.

257. A. L. S., 2 pp. 12mo, London, Mar. 20, [1839?]. Thackeray to M. Cazati, Paris. Asking him to do the honors of Paris for Mr. Brookfield, as he had done some time before for Thackeray.

> * Written not in the usual vertical handwriting but in Thackeray's slant style, which he used only for foreign letters or on peculiar occasions, and upon which some doubt has been cast. Unpublished.

258. A. L. Signed with initials, undated, about 1845, to Mr. or Mrs. Brookfield.

* After asking them to send over his purse which he had left on their table, he writes: *''Should you like to see me lampooned in a novel? I found one on my return home last night with a notice from a dimgoodnatured friend—in which Harry Lorrequer has paid me off for jokes upon him. He is very savage and evidently hurt. This is rather good coming 2 days after the announcement in the Chronicle that I was 'a Satirist without an enemy.' I'll send that to Lever I think. Well, it only made me laugh.''*

259. A. L. Signed with initials, written mostly with pencil but with a postcript and note in ink. 3 pp., 12mo, Thackeray to Mr. Brookfield. Dated at top ''Feb. 3, 1847, Rec'd at Southampton, W. H. B.'' Unpublished.

* Thackeray had evidently spoken with too much enthusiasm and in too public a manner concerning his regard for Mrs. Brookfield, and had been called to account by her husband. Therefore he writes on the way home, *''Under the confessional seal in the railway.'' '' . . . Her innocence, looks, angelical sweetness and kindness charm and ravish me to the highest degree; and every now and then in contemplating them I burst out into uncouth raptures. They are not the least dangerous—it is a sort of artistical delight (a spiritual sensuality so to speak)—other beautiful objects in Nature so affect me, children, landscapes, harmonies of colour, music, etc. . . . . My dear old fellow, you and God Almighty may know all my thoughts about your wife; I'm not ashamed of one of them, since the days of the dear old two-penny tart dinner till now . . . . . 'Evins! Here is Wimbledon Station. Well, I have opened my bowels to you. Indeed there has not been much secret before; and I've always admired the generous spirit in which you have witnessed my queer raptures. If I had envy, or what you call passion, or a wicked thought . . . . . I should have cut you long ago,''* etc.

260. A. L. S., 1 page, 12mo, 13 Young St., Kensington, Friday [Feb. 1848]. Thackeray to Mrs. Brookfield. Unpublished.

* Written immediately after the revolution of February 22, in France, which caused the abdication of Louis Philippe, and the founding of the French Republic. *''Paris is so tranquil from all accounts that we need fear no danger for any of our friends there. I have a letter from my mother written the day after the fighting (some of which had taken place under her window) and all were safe and well. . . . ''*

261. A. L., 3 pp., 12mo, unsigned and undated. Monday night [Brighton, November or December, 1848], probably a second sheet continuing a letter of the previous day. To Mrs. Brookfield. Unpublished.

* *'' . . . . I didn't read Dickins, only the 20 first pages, not having time. My mother did though and was very much moved. She says there's something in it will affect you personally. Mind my copy is only a loan; and you must give it me back when we meet next year . . . . . . Nobody to console me but*

positively the Miss Smith—the Miss Smith and the Sea: welcome, welcome thou stormy whisperer!—the talk of the eldest Miss S. is almost as ceaseless. I have been out to buy the Haunted Man for the younger one, the pretty one who made me the purse . . . . . I have written one page of P-nd-nn-s, but can't go on because it is very near post time . . . . . No dear lady we will do better: we will love each other while we may here and afterwards: if you go first you will kneel for me in Heaven and bring me there; if I, I swear the best thought I have is to remember that I shall have your love surviving me and with a constant tenderness blessing my memory. I can't all perish living in your heart. That in itself is a sort of seal and assurance of Heaven. . . . . Say that I die and live yet in the love of my survivors? Is'nt that a warrent of immortality almost? Say that my two dearest friends precede me and enter into Gods futurity spotless and angelical, I feel that I have two advocates in Heaven and that my love penetrates there as it were. It seems to me that Love proves God. By love I believe and am saved,'' etc. On the first page is a small pen-and-ink sketch of Mrs. Brookfield in an attitude of prayer.

262. A. L. Last two pages of an A. L. Signed with initials. Probably written late in 1848 or early in 1849. To Mrs. Brookfield. Unpublished.

* Writing of doctors: ''*What can be said of a man who says one day lie flat on the peril of your life, and the next, get up, walk, run, drink porter at mid-day and quinine all the afternoon. They know nothing; they grope about in the darkness and hit or miss—everybody does.''* Of his mother he writes: ''*I look at her character, and go down on my knees as it were with wonder and pity. It is Mater Dolorosa, with a heart bleeding with love. Is not that a pretty phrase? I wrote it yesterday in a book, whilst I was thinking about her—and have no shame somehow now in writing thus sentimentally to all the public; though there are very few people in the world to whom I would have the face to talk in this way tete-a-tete,''* etc.

263. A. L. Signed with initials. ''Ship Dover. Just before going away.'' [Jan. 31, 1849.] To Mrs. Brookfield, Partly Unpublished.

* Written in Thackeray's slant style instead of the customary vertical penmanship. ''*How long is it since I have written to you in my natural handwriting? But having just completed another very sentimental letter to you in the other penmanship I think best to cancel it and tell you simply that I am so far on my road to Paris . . . . . As I get older I will grow so polite, calm and elegant in my behaviour that I will never at least offend you by too much abandon. Shall I begin and call you Mrs. Brookfield again? Ah no. I have not got to that, dear lady. You shall be my dear lady always to me and I will be your affectionate Grandfather,''* etc.

264. A. L. First two pages of an Autograph Letter to Mr. Brookfield. Unsigned and undated. [About July 10, 1849.] Unpublished.

* ''*. . . I am writing from my bed where I am lying as one in agonies of ship-board. And yet I did nothing to deserve my present attack, having been moderate yesterday,''* etc.

265. A. L. First two pages of an Autograph Letter to Mrs. Brookfield. [July 13, 1849.] Partly unpublished.

* A large proportion of this letter was published in a collection of Thackeray letters. We quote from unpublished portions. The Brookfields were at this time expecting a new arrival in their home and of this Thackeray writes: ''*Your account about yourself and Mrs. Fenshawe, cheers me. immensely. I am counting the eggs you see, confidently, before they are etc. That particular image pursues me ceaselessly.*'' Pen-and-ink drawing of Mrs. Brookfield seated on a sofa with a baby, and Mr. Brookfield looking on.

266. A. L. First two pages only of an Autograph Letter to Mrs. Brookfield. [July 16, 1849.] Unpublished.

* ''*. . . . I've been many hours writing 2 pages, and thinking where I might be instead of being here. Yet I like this, like the solitude, like the early waking and rising; am determined that Mr. Pendinnis sha'nt dawdle any more, and that I'll do something to fetch up my languishing reputation--something uncommonly sarcastic, pathetic, humorous it must be. Can you give me a hint or two? A guinea for a hint or two, Wednesday 18th is my birthday. 38 if you please. What will you give me for a birthday present? What wouldn't I give to see this day as I wish it in 1850,*'' etc.

267. A. L., 4 pp. 12mo, unsigned and undated. Hotel Bristol, [Paris, About Sept. 10, 1849.] To Mrs. Brookfield. Unpublished.

* ''*. . . . Mrs. Errington in a slouched Spanish hat with a black feather, and real cheeks as red as roses looked uncommonly handsome, handsomer than the portrait Lawrence painted of her as Miss Macdonald more than twenty years ago. We used to have prints of it, when boys, in our rooms at College. What a bore to be a beauty famous enough to be engraved, and have the register of your birth always against you! If you have your picture done Madame, don't have an engraving of it, so that interested people may know your age and expose you . . . . Altogether it was a pleasant scene and a cheery evening. I wound it up with the amusement of smoking at the Embassy with one of the attaches, and my lord Douglas who had been with the President on a railway excursion. He will be Emperor before long, that you may communicate to my lords of the Council; and then I suppose he will have to fly like other potentates out of this uneasy kingdom . . . . I have still been reading the Vicomte de Bragelonne and am angry that there are only 12 volumes as yet to read,*'' etc.

268. A. L. Signed with initials, 4 pp. 12mo, Saturday, 8, [November, 1849], Brighton, to Mrs. Brookfield. Unpublished.

* Thackeray had just recovered from a long and severe illness during which he was compelled to postpone the writing of Pendennis. This letter after mentioning the rainy day and the condition of his health, reads: ''*And what do you think else I should like to do? To see you, I dare say you think, but that's not what I meant you vain woman—I meant that the paper looks so nice and white, I should like, I should like to write a page of Pendennis. Doesn't all this prove I am getting stronger? . . . . I saw Albert Goldsmid's weak aquiline*

> *beak and purple hair on the pier, and we greeted each other without the least cordiality . . . . I feel as if I was never going to smoke again, and to lead an altogether new life—who knows? perhaps I shall turn historian or divine . . . . What makes you so frightened of my mother. It is only her figure-head which is awful; her guns are never shotted,''* etc.

269. AUTOGRAPH NOTES, Signed with initals, 1 page, 12mo, to Mrs. Brookfield. About December, 1849. Telling of his health.

270. A. L., 2 pp. 12mo, undated and unsigned, to Mrs. Brookfield. 1849. Unpublished.

> *''*I was in such hag'nies at dinner that though they got me a slipper (by which I had the advantage of showing a neat stocking to Lady Rodd) I was obliged to go home and send for a doctor. He put me to bed, where I am to stop today and perhaps tomorrow working at Pendennis . . . . My leg is to be amputated tomorrow, but I shall be well on Thursday, and shall come to see you with my leg in my hand. I suppose one only gets to simplicity à force d'artifice, and gradually casts off the skin of fine writing. Is it honesty or only consumate roguery? Both I think—honesty and policy,''* etc.

271. A. L. not signed.. 3 pp. 12mo, ''From the old shop, 21.'' [1849.] To Mrs. Brookfield, portions unpublished.

> *''*. . . . At the train whom do you think I found. Miss [Gore] who says she is Blanche Amory, and I think she is Blanche Amory, amiable (at times) amusing, clever and depraved. We talked and persifflated all the way to London; and the idea of her will help me to a good chapter, in which I will make Pendennis and Blanche play at being in love, such a wicked false humbugging love, as two blasé London People might act, and half deceive themselves that they were in earnest. That will complete the cycle of Mr. Pen's worldly experiences, and then we will make, or try and make, a good man of him. O! me, we are wicked wordlings most of us, may God better us and cleanse us . . . . How sunshiny the landscape remains in my mind, I hope for always; and the smiles of dear children and the aspect of the kindest and tenderest face in the world to me. God bless you, God bless you my sister. I know what you'll do when you read this—well, so am I. I can hardly see as I write for the eye-water . . . . How happy your dear regard makes me! . . . . O Love and Duty—I hope you'll never leave us quite. Instead of being unhappy because that delightful holiday is over or all but over, I intend that the thoughts of it should serve to make me only the more cheerful and help me, please God, to do my duty better,''* etc.

272. A. L. The fragment missing from a letter published in the Letters of Thackeray [Wednesday 1849], to Mrs. Brookfield. 12mo, unsigned.

> *''*I have written such a stupid number of Pendennis in consequence of not seeing you, that I shall be ruined if you are to stay away much more. K. Perry, her name is K. (I don't call her by her Xtian name but am very fond of her because she loves you and pities me) found me out—Says she to me . . . 'It is clear to me that you are always thinking of something else; your soul's not in your work; you go about to parties but don't take any heed of 'em. Your heart's in the Highlands,' ''* etc.

273. A. L. Signed with initials, one page, 12mo, Jan. 3, [1850?]. To Mrs. Brookfield. Unpublished.

> * One of Thackeray's very confidential letters to Mrs. Brookfield. ''*When H. Hallam spoke as he did tonight I'm sure he said what has been upon his mind for many months, that he was angry at my constant visits to you. But thank God I have never concealed the affection I have for you. Your husband knows it as well as I do, and I think I have such a claim to the love of both of you as no relationship, however close, aught to question or supersede,*'' etc.
>
> (See illustration.)

274. A. L. Signed with initials, 4 pp. 12mo, from Mrs. Brookfield to Thackeray [Mar. 12, 1850], bidding him good-bye. Unpublished. With envelope.

275. A. L., 4 pp. 8vo (torn in one fold), undated and unsigned, [Paris, March or April, 1850]. To Mrs. Brookfield. Unpublished.

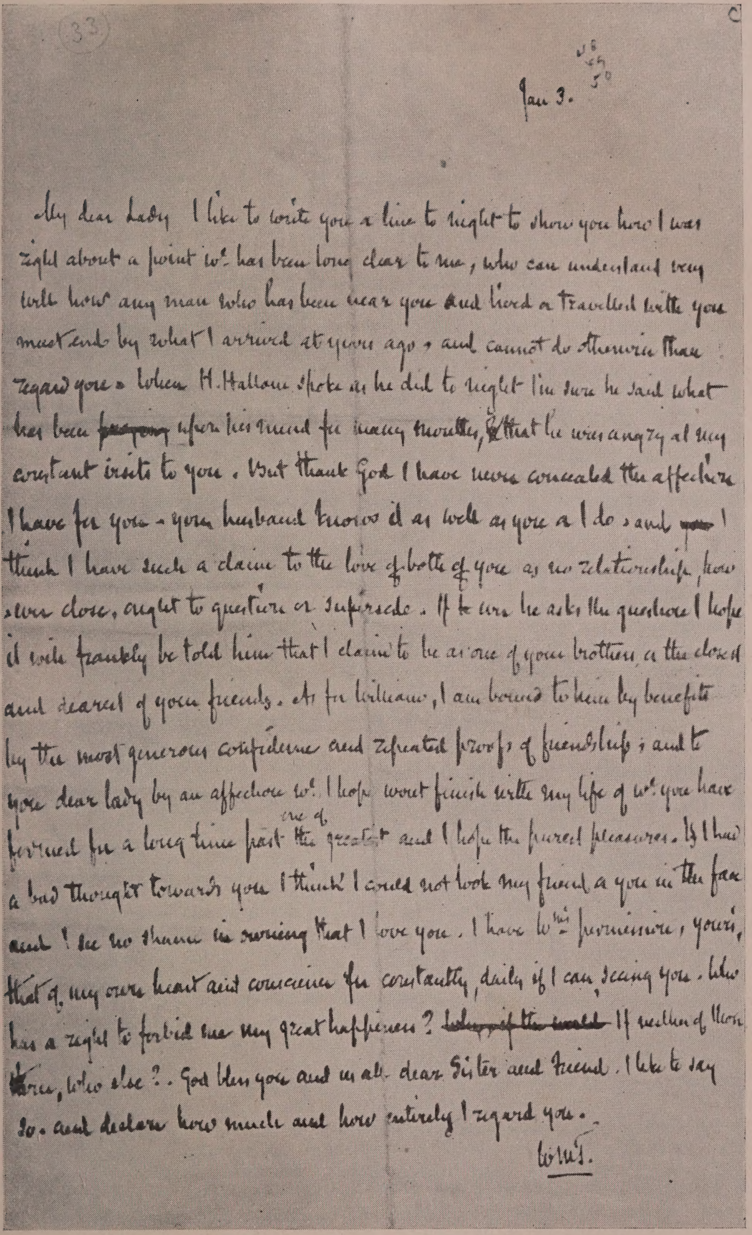
> * Long and interesting letter telling of his doings in Paris. '' . . . *I went to dine with my aunt on Thursday and to the Presidents soiree at night. There must have been thousands of people there, the whole street was full of cabs and coaches. To get up to make your bow to the great man, you had to shoulder through a little covered gallery and hot ballroom crammed with folks. I met the Ambassador elbowing through the crowd, 'Sir,' said I, 'my shoe-string is untied. Do you think the President of the Republic will notice it?' At which Lord Normanby said, 'The President will look up at you—not down.' And the fact is he gave me a shake of the hand through a little naval officer over whose head I made an elegant bow . . . . But you should have seen Lord Normanby's puzzled face when I put the question about the shoe-string, with that inveterate flippancy which Mr Wilkins remarks and deprecates in your most obedient servant. I know its disrespectful, but I can't help myself,*'' etc.

276. A. L. S., 2 pp. 12mo, [June, 1850], to Mrs. Brookfield. Unpublished.

> * After promising to get a box at the Theatre for her he writes: ''*I am going to dine with C. B.* [Charlotte Bronte] *again, at an early family party, and will come in the evening to pay my respects at the theatre.*

277. A. L. Signed with initials. 1 page, 12mo, Dieppe, July 11, [1850]. To Mrs. Brookfield. With envelope. Unpublished.

> * '' . . . . . *I was so sick and ill this morning that I determined on instant flight. And I write one word to say God bless you and little baby and his reverence, and I've been working at Punch for the dear life ever since I've been here—and now, now, I go upon the blew, blew sea* . . . . . ''



(33) C

Jan 3.

My dear Lady I like to write you a line to night to show you how I was right about a point wh. has been long clear to me, who can understand very well how any man who has been near you and lived or travelled with you must end by what I arrived at years ago, and cannot do otherwise than regard you. When H. Hallam spoke as he did to night I'm sure he said what has been ~~[illegible]~~ upon his mind for many months, & that he was angry at my constant visits to you. But thank God I have never concealed the affection I have for you - your husband knows it as well as you or I do, and ~~you~~ I think I have such a claim to the love of both of you as no relationship, how ever close, ought to question or supersede. If he ever he asks the question I hope it will frankly be told him that I claim to be as one of your brothers, or the closest and dearest of your friends. As for William, I am bound to him by benefits by the most generous confidence and repeated proofs of friendship; and to you dear lady by an affection wh. I hope wont finish with my life of wh. you have formed for a long time past one of the greatest and I hope the purest pleasures. If I had a bad thought towards you I think I could not look my friend or you in the face and I see no shame in owning that I love you. I have Wm's permission, yours, that of my own heart and conscience for constantly, daily if I can, seeing you. Who has a right to forbid me my great happiness? ~~[illegible]~~ If neither of those three, who else?. God bless you and us all dear Sister and Friend. I like to say so. and declare how much and how entirely I regard you.

WMT.

LETTER TO MRS. BROOKFIELD.
(See No. 273.)

278. A. L. Signed with initials. 3 pp. 12mo. Undated, about October, 1850. To Mrs. Brookfield. Unpublished.

> *"*. . . . . We went to breakfast at 9 1/2 when I amused the company by making many and bad puns, they serve like Jeux de société to carry the hours through, and had a pleasure in practising them on Rawlinson and on the kind and sublime Henry Taylor. Familiarity has the zest of irreverence almost before that angelic man—he smiles sadly under jokes: and says he's capable of making them under strong pressure, but though I asked him to make a joke on the instant he could'nt do one. Honest Rawlinson is a good brave fellow . . . . . At eleven we went to the school to see Wm's school-mistress whom they've been exalting here as a merrycle of beauty. She was very neat and lives in the dearest little school house with a kitchen and parlor like the rooms of the heroine of a novel, and she had 30 children to instruct, and Mr. Salmon the parson is always coming to see her in the hours when the children are* NOT *there . . . . . But I had time to think about other things as we plodded over the turnips and ploughed lands: about you, O my sister, though I know you think that I drop you when I'm away from you: whereas, whereas—the manner in which a man manages to accomodate 2 thoughts into his mind is curious. You're never away from me—from waking to night-cap time. Will you always be there my dear and let your name and my young ones' go together in that last small prayer,"* etc.

279. AUTOGRAPH NOTE, unsigned and undated. To Mrs. Brookfield. About 1850.

> *"*. . . . I am on a ride for health's sake, and in the midst of the commencement of my work. I must do it, I must'nt go on idling and ogling and drinking tea and dining and so forth—What would you say if I made a fiasco in June? . . . .*"

280. A. L., 4 pp. 12mo, small portion cut from the last two pages, undated, but evidently written during his trip to Paris in 1850. To Mrs. Brookfield. Unpublished.

> * Of the President's Ball he writes: "*When I tell you ma'am that there were* TRADESMEN *and their wives present! I saw one woman pull off a pair of list slippers and take a ticket for them at the great-coat repository; and I rather liked her for being so bold. Confess now would you have the courage to go to court in list slippers and ask the footman at the door to keep 'em till you came out? Well, there was Lady Castlereagh looking uncommonly 'andsome, and the Spanish Ambassador's wife blazing with new diamonds and looking like a picture by Velasquez, with daring red cheeks and bright eyes. And there was the Princess What-d'you-call-'em, the President's cousin, covered with diamonds too, superb and sulky . . . . The children went to church yesterday and Minny sat next to Guizot, and Victor Hugo was there—a queer heathen. Did you read of his ordering his son to fight a duel the other day with the son of another literary man? Young Hugo wounded his adversary and I suppose the father embraced him and applauded him—and goes to Church afterwards as if he was a Christian. . . . . . I am going again to Gudin's tonight being tempted by the promise of meeting Scribe, Dumas, Méry, and if none of them are there what am I to do,*" etc.

281. A. L. Signed with initials. 1 page, 12mo, undated (probably 1850), to Mrs. Brookfield, asking if he may leave his daughters with her while he is at Hampstead. Unpublished.

282. A. L. One page, 12mo, unsigned and undated, about May, 1851, to Mrs. Brookfield. Unpublished.

> *"*. . . . I can't help sending you a line to say that the night's proceedings are over; that the speech went off very well (I don't in the least know what occurred) and that Peel made a pointed and handsome compliment at the end of his address . . . .*"

283. A. L. Signed, one page, 12mo, Liverpool, Wednesday, Oct. 4, 1852, to Mrs. Brookfield. With envelope.

> *"*I cannot come to London till Sunday, when my dear dear sister will be gone; for dear and sister she is to me however she may think it her duty to style me, and I love and bless her always whether I am far away or near . . . .*"

284. A. L. Signed with initials. 4 pp. 8vo, Phila., Jan. 21-23, 1853. To Mrs. Brookfield. Partly unpublished.

> *Written on Thackeray's first lecture tour to America. "*. . . . At present I incline to come to England in June or July and get ready a new set of lectures, and bring them back with me. That second course will enable me to provide for the children and their mother finally and satisfactorily, and my mind will be easier after that, and I can sing Nunc Dimittis without faltering. There is money-making to try at, to be sure, and ambition, I mean in public life; perhaps that might interest a man, but not novels, nor lectures, nor fun, any more. I don't seem to care about these any more, or for praise, or for abuse, or for reputation of that kind. That literary play is played out, and the puppets going to be locked up for good and all . . . . I believe I am popular, except at Boston among the newspaper men who fired into me, but a great favorite with the* monde *there and elsewhere. Here in Philadelphia it is all praise and kindness . . . . I can't live without the tenderness of some woman; and expect when I am sixty I shall be marrying a girl of eleven or twelve, innocent, barley-sugar-loving, in a pinafore . . . There's something simple in the way these kind folks regard a man; they read our books as if we were Fielding, and so forth. The other night some men were talking of Dickens and Bulwer as if they were equal to Shakespeare, and I was pleased to find myself pleased at hearing them praised. The prettiest girl in Philadelphia, poor soul, has read Vanity Fair twelve times. I paid her a great big compliment yesterday, about her good looks of course, and she turned round delighted to her friend and said '*Ai most tallut,*' that is something like the pronunciation . . . . One of the prettiest girls in Boston is to be put under my charge to go to a marriage at Washington next week. We are to travel together all the way alone—only, only, I'm not going. Young people when they are engaged here, make tours alone; fancy what the British Mrs. Grundy would say at such an idea . . . . I send my love to all who will have it, and my hand to William, whatever divides us, dear old times join us, whereof the memory can never be effaced, and out of which in the midst of present fever and unhappiness, come constant running streams of old love and kindness,*" etc.

285. A. L. Signed, 2 pp. 12mo, Sept. 24, [1853], to Mr. Brookfield. Unpublished.

> * Sending a box of cigars and writing: "*. . . . When I was ill the other day I made a sort of will in which I begged you and Fitzgerald to act as a sort of guardians to the children, and that you'd have them every year to stay with you and your dear wife,*" etc.

286. AUTOGRAPH NOTE Signed with initials. 1 page, 12mo, about September 24, 1853, with envelope; sending a box of cigars. Probably laid in the box which was accompanied by the preceding letter.

287. AUTOGRAPH NOTE, undated and unsigned, 1 page, 12mo. To Mrs. Brookfield.

> * "*. . . . It is very good for some people to scold servants, and make pickles and puddings, and a woman may be very good and charming who does the latter; but there's a fitness of things, and I hope you won't be too much of a housekeeper as yet,*" etc.

288. AUTOGRAPH NOTE, undated and unsigned. 1 page, 12mo. To Mrs. Brookfield, notifying her that he could not take her to the Roman Paragon because he had to be at the club to vote for a man he had seconded. Unpublished.

289. AUTOGRAPH NOTE, 1 page, 12mo, undated and unsigned. To Mrs. Brookfield. Unpublished.

> * "*The weather is 'Eavenly. I am going on with 111 pretty well. I wish my gals was here. I am at the Bedford, but whether I shall come to London to-day or tomorrow Lauramussy only knows . . . .*"

290. AUTOGRAPH NOTE, signed with initials in the form of a monogram, 1 page, 12mo, undated. To Mr. Brookfield. Unpublished.

> * "*I have got a ticket for the National Concerts . . . . and am going to take the young ones to hear the Berlin Singers . . . .*"

291. AUTOGRAPH LETTER IN FRENCH, undated and unsigned, 2 pp. 12mo, to Mrs. Brookfield, expressing in most affectionate terms Thackeray's love for her "Saintly figure." Unpublished.

292. AUTOGRAPH LETTER IN FRENCH, 3 pp. 12mo, n. p., n. d., to Mrs. Brookfield, containing a small pen-and-ink sketch of Clevedon. Unpublished.

> * Written in an unusually affectionate style, expressing many of his curious ideas. In one paragraph he speaks of Fitzgerald whom he had loved for over 20 years, "*when our friendship began I had not yet learned to love a woman.*"

293. A. L. S., 2 pp. 12mo, n. p., n. d., in French. To Mrs. Brookfield, asking her to accompany him on a visit to Lady Ashburton. He signs the letter "Chevalier de Titmarsh." Unpublished.

294. AUTOGRAPH NOTE, 4 lines, unsigned, to Mrs. Brookfield. Sending her a Seal by Harry Hallam.

295. A. N. S., 1 page, 12mo, to Mrs. Brookfield, n. p., n. d. Thackeray signs the letter *"Sidney Morgan."* Unpublished.

296. EIGHT ENVELOPES addressed by Thackeray to Mrs. Brookfield.

297. ORIGINAL PENCIL SKETCH of Mrs. Brookfield, 12mo, signed "W. M. Thackeray, 1847." Slightly tinted. Unpublished.

298. ORIGINAL PENCIL DRAWING of a fireplace, sent to Mrs. Brookfield by Thackeray, with her name on the back in Thackeray's autograph, 12mo. With envelope dated Jan. 12, 1851.

299. ORIGINAL PEN-AND-INK SKETCH of Mrs. Brookfield as a Character for one of Thackeray's heroines and beside her an enormous old woman. On a letter addressed to Miss Procter. 12mo. n. d.

> * The writer begins: *"My parents have just arrived from Paris and have presented their child with a new gold pen . . . . and the first use I make of it is to declare with its nib that I am the most faithful of your servants. T. O."* Under the drawing Thackeray has written: *"After reading over Captain Higginson's passionate appeal Emily sat for some moments in deep meditation. She did not love him and yet she thought she ought to reward so much constancy. He and Mrs. Heavyside observed her in silence. Don't you think that you ought to have some return for that beautiful pair of slippers? If you were to work a pair for me and were to ask for a lock of my hair I'm sure I would give it you with your Mamma's permission."* Apparently unpublished.

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300. ORIGINAL PEN-AND-INK SKETCH of two ladies and a young dandy, by Thackeray. Under the last he has written *"Myself of course as I appeared at 18 years of age,"* and describing the ladies *"Whichever you please of the young ladies (only she was much prettier)."* 12mo. Apparently unpublished. This sketch was sent to Mrs. Brookfield.

301. A. L. Portion cut from one of Thackeray's letters, containing a small pen-and-ink sketch of Mrs. Brookfield lying on a sofa and Thackeray seated in a chair beside her.

302. A. L. S., 1 page, 12mo, London, Aug. 5, 1887, from James Russell Lowell to Mrs. Brookfield.

> * Mrs. Brookfield had grave doubts as to the advisability of publishing some of Thackeray's more intimate and ardent letters and therefore submitted them to the discretion of Mr. Lowell, then Minister to the Court of St. James, knowing that he had been a close personal friend of Thackeray's. This letter is his reply to the proposition. *"I shall be happy to read the letters and mark such passages as I think should be omitted. I go to Whitby next Monday . . . therefore if you could send them to me here . . . . I should feel safer about them,"* etc.

303. A. L. S., 4 pp. 12mo, Oct. 19, 1888, from Mrs. Brookfield to a dealer relating to the purchase of some of Thackeray's letters.

304. A. L. S., 4 pp. 12mo, Oct. 27, 1888, from Mrs. Brookfield to a dealer, answering his inquiry as to whether Mrs. Ritchie would dispose of some Thackeray letters.

305. A. L. S., 3 p. 12mo, Mar. 4, 1890, from Mrs. Brookfield to a dealer, relating to some Thackeray letters and drawings.

306. A. L. S., 4 pp. 12mo, Nov. 18, 1896, from Mrs. Brookfield to a dealer, asking him to call and look over some letters of Thackeray.

307. L. S., 2 pp. 12mo, Nov. 24, 1896, from Mrs. Brookfield to a dealer, written only three days before her death.

THACKERAY-PERRY-ELLIOT CORRESPONDENCE.

This series forms a sequel to the Thackeray-Brookfield Correspondence, and continues the history of Thackeray's private life from 1852 to the year of his death. Thackeray met Miss Perry and Mrs. Elliot at Brighton when he was writing Vanity Fair, and from the very beginning took both into his confidence, concealing neither thought or action from either during the remainder of his life. Some idea of the importance of these letters may be gathered from the following quotation from a letter included in this collection, written in 1890 by Lady Ritchie, Thackeray's daughter: *''Mrs. Elliot and Miss Perry were sisters, ladies of the world, but very good Samaritans too, and my father was deeply attached to them, and introduced them to the Brookfields. Mrs. Elliot died when I was a girl. Miss Perry died at about 90, only last year. The last time I saw her she said to me that she had some letters of my father's which she valued above most of her possessions. She said if I really wished it she would give them to me. But she looked so regretful that I said: 'Why of course not, much the best is to burn them yourself, for I have my own letters, and these were for you.' She said that was what she felt and she had left instructions for Mary to burn them. Mary was her faithful maid to whom she left everything. Mary unfortunately died suddenly and some lodging-house keepers came in for the last two years, who managed the house, looked after Miss Perry, and at her death announced that she had signed a will revoking any previous legacies to friends and leaving pictures and everything she had to them, and that she had specially given them the letters. I wrote to Mr. Reginald Smith to try and buy them back from this man. Sir Gerald, a nephew, thought of going to law, but the expense and difficulty was so great that he preferred to let the money and furniture go. Miss Perry had been wanting at times, and then again she was herself at others, so that it was a most difficult case.''*

Perhaps the most important letters of the series are those referring to Mrs. Brookfield. In published letters all allusions to that lady have been carefully expurgated, but these reveal every phase of that passionate struggle between the right and the wrong—a contest so intense, at times, that it was doubtful whether or not both would be overwhelmed by their great love for each other. Thackeray, himself, writes that at times it was only the thought of their children which saved them; but it was more than that, it was his honest, frank nature and Mrs. Brookfield's purity of mind that finally won for both. Just why this correspondence should have been suppressed it is difficult to say, for every feature redounds to the credit of all parties concerned. Four letters, written while the author was lecturing in the United States, tell of many interesting incidents, comment on the manners, dress and peculiarities of the Americans, describe the great cities he visited, and refer to the literary and political characters of the country. Others give an account of his travels in France, Switzerland, and Italy. Thackeray's close observations and accurate and humorous descriptions are more clearly expressed in this confidential correspondence than in his more formal public writings. They contain opinions on art, authors and their works, public men and travelling companions; and, most interesting of all, criticisms on his own work as he proceeded chapter by chapter. His lecture trip through Scotland and England fills three letters with details of his reception in each place.

Most of these epistles are addressed to both Mrs. Elliot and Miss Perry, and no attempt has been made to distinguish between them when separately directed, as all eventually came into the possession of Miss Perry. Few of the letters have ever been offered to the public, Mr. Lambert having obtained them direct from the heirs of Miss Perry; a small number have been published in part or indirectly referred to, but the large proportion are absolutely unknown to the general public. Nowhere in English literature may there be found recorded such a rapid succession of melancholy humour, passion, calm, or anger, as occur in these two series of the Brookfield-Perry-Thackeray Correspondence.

308. A. L. S., 2 pp. 12mo, June 30, [1848]. Written with dashes which take the place of vowels.

* After commenting on the rainy weather he writes: "*After that I was in s-ch an ag-ny with V-n-ty F—r that it was imp-ss-ble to st-r. I on-l f-n-sh'd y-st-rday and was too f-t-gued to wr-te then. But I am alw-ys, Your w-ll w-sher, W. M. Th-ck-r-y,*" etc.

309. A. L. Unsigned, 1 page, 12mo, (worn), Paris, Mar. 5, [1850]. Unpublished.

* Telling of his sudden departure for Paris. " . . . *Well I'm not near so miserable as I try and make myself out to be, and I intend to be jolly for 10 days or so here. Ar'nt you coming at Easter too? I have got such nice rooms. Come and let us go and have little larks together. We may be happy yet,*" etc.

310. A. L. Fragment of an Autograph Letter to Miss Perry, 2 pp. 12mo, about September, 1852. Unpublished.

*" . . . *Just before I went to see Walter Scott's old house, and the famous back parlour where so much of his work was done. And in the famous back parlour who should there be with his writing before him too, tranquilly scribbling away but little Doctor Simpson, the obstetrician, you understand who had brought a little girl into the world just 10 minutes before and was settling down to his work quite calmly,*" etc.

311. AUTOGRAPH NOTE, 1 page, 12mo, undated and unsigned, written about Sept. 8, 1852. Unpublished.

* Thackeray's constant attentions to Mrs. Brookfield finally became so ardent as to arouse the jealous feelings of Mr. Brookfield, and a stormy scene ensued. He writes: "*The affair is at an end and the rupture complete . . . There is nothing more to be said or done . . . there have been very high words between me and Monsieur in consequence of something I said to him that was quite unjustifiable . . . I am going out of town and I don't know where,*" etc.

312. A. L. Unsigned. Friday, about Sept. 11, 1852. 4 pp. 12mo. Unpublished.

> * Carrying out the intention to leave town, as noted in the preceding letter, "*. . . . I came down to Matlock, made a sketch at Haddon Hall, and a very bad sketch too, wrote, read, worked hard, but it would'nt do to drive dull care away, and yesterday I . . . . came to a famous inn here, wrote and read, and ah! the devil was with me still . . . . I write because I'm unhappy. If I write my book in this frame of mind it will be diabolical. I wrote a bit yesterday that was quite Satanic, and raged about with a dreadful gaiety. Can you do anything to sooth and ease that poor lady? Mrs. Fanshaw sent me a letter of hers about me and at me, and what do you think I did? I wrote back to Mrs. F. to inform her principal that even this roundabout correspondence ought'nt to be; that her husband acting at this moment nobly and gently must be nobly and gently used, and until he authorized a correspondence none such must be. And now, and now if she's in torment take her a drop of water with you from another soul in purgatory,*" etc.

313. A. L. Signed with initials, 4 pp. 12mo, about Sept. 13, 1852. Addressed to Mrs. Brookfield but sent to Miss Perry. Unpublished.

> * All correspondence ceased, for the time, between Thackeray and Mrs. Brookfield, but he could not refrain from committing his thoughts to paper, and, writing this letter, sent it to Miss Perry, who undoubtedly showed it to Mrs. Brookfield. "*. . . . In October I shall go to Oxford and Cambridge; then in November to Liverpool and Edinburgh, then in January to America most likely . . . . The fact of your position makes it impossible to write almost. I am not to show that you are miserable. I am not to show that I think your husband is wicked and cruel to you. I am not to show that I think you know you are unhappy, and are treated with the most cruel tyranny. Nobody is to know anything of your misery. We are to go on grinning as if we were happy, because William's cough is certainly very bad, and he should not be disturbed in exercising his temper . . . . What has'nt she given up for that man? Youth and happiness and now her dearest friend—what a friend—and to what a man—a fellow that says to her face he ought to have married a cook, and treats her like one. He'll do better now after this great shock, and shows a great generosity on a great occasion. Good by; don't mind my cries and my rage. I shall be better soon . . .*" A note at the end to Miss Perry reads, in part: "*You will see by this letter which I didn't send because I thought I should only bring more tears to her eyes, what my sentiments were regarding my poor lady . . . . After his letter, by which I saw how much the poor soul had given me up, I . . . . checked all correspondence through that dear good Mrs. F. There can be no harm in a message between friends now and then,*" etc.

314. A. L. Last two pages of an Autograph Letter to Miss Perry, signed with initials. About September 20, 1852. Unpublished.

> * When this letter was written Thackeray had had time to think over his separation from the Brookfields and was now disposed to blame Mrs. Brookfield as well as her husband, and himself most of all. "*I don't see how any woman should not*

love a man who had loved her as I did J.; I don't see how any man should not love a woman so beautiful, so unhappy, so tender; I don't see how any husband, however he might have treated her should be indifferent at the idea of losing it . . . . I'm sure that one or the other on their side were wrong in not dismissing me . . . . I wish that I had never loved her. I have been played with by a woman, and flung over at a beck from the lord and master—that's what I feel . . . . I was packing away yesterday the letters of years. These did'nt make me cry. They made me laugh, as I knew they would. It was for this that I gave my heart away. It is 'When are you coming dear Mr. Thackeray,' and 'William will be so happy,' and 'I thought after you had gone away how I had forgot etc.,' and at a word from Brookfield afterwards it is—'I reverence and admire him and love him with not merely a dutiful but a genuine love'—Amen. The thought that I have been made a fool of is the bitterest of all, perhaps . . . . Good bye. I wish it was my novel I'd been writing on all these pages.''

315. A. L. Signed with initials, 2 pp. 12mo, n. d., n. p. Unpublished.

* On the reconciliation of Mr. Brookfield and Mr. Thackeray. ''*The morning was spent in parleys and the Inspector and I shook hands at the end and I'm very thankful that her dear little heart is made tranquil on the score of our enmity at least. Friends of course we're not; but bear each other, and in six months things may be better,''* etc.

316. A. L., 1 page, 12mo. About Sept. 1852. Written in French. Unpublished.

* Asking Miss Perry to see Mrs. Brookfield for him, and tell her that all his affections and all his thoughts were for her.

317. A. L. Signed with initials, 2 pp. 12mo, to the Perry's. About October, 1852. Unpublished.

* After Thackeray's trouble with Mr. Brookfield the latter attempted to apologize and Thackeray met him half-way. In this letter he gives a description of Mr. Brookfield: ''*He is full of queer ceremonies, punctilios unheard of amongst men of a franker sort. He clings to the fancy that nobody knows anything about his interior; and I shall of course hold my wagging tongue and speak of his affairs as little as possible,''* etc.

318. A. L. Signed with initials, 1 page, 18mo, Friday, probably last of 1852, accepting an invitation and evidently referring to Mrs. Brookfield. Unpublished.

319. A. L. Signed with initials, 2 pp. 12mo, on board the steamer, [Nov. 8-10, 1852]. With two pen-and-ink sketches on first page. Word or two cut from the bottom of the first page. Unpublished.

* ''*Now the greater part of the voyage is over, and we are within 70 miles of Cape Race; and we are not sick any more, and we talk to one another pretty freely, everything is pretty nearly possible indeed but writing. The ideas stagger about, all the desks and glasses jingle and rattle; the sea-scape out of the window is now so [sketch] and then so [sketch] (its not the*

least like the sea or the cabin window, or the boat or anything) and I'm half sick in bending with my head over the confounded quivering creaking table . . . . There is an awful superior woman aboard, Mrs. Lowell with a clever husband, very pleasant . . . . Tell Higgins that canvas backed Dux cost 5 dollars a brace at Boston, and I wont pay so much, thats flat,'' etc. Written on Thackeray's first journey to the United States.

320. A. L. Signed, 3 pp. 8vo, New York, Dec. 7, 1852. Apparently unpublished.

**'' . . . It's nothing here but dollars and flattery; but I don't think it harms my head as I keep in constant view that the people are always exagerating, and that I am not half such a swell in my own country as they make me out here . . . . I do'nt intend to make a book. No. No. The goose is much too good a goosey to be killed. In fact I'm looking ahead, and my dear friends must help me. I've been here and there in the 'Upper Ten' world but not much. It's the most curious varnish of Civilization. The girls are dressed like the most stunning French actresses, the houses furnished like the most splendid gambling houses. Its all gold and yellow brocade and the little dandies are like little French shop boys, and the houses are all so new that the walls are not even papered, and on the walls in the midst of the hangings of brocade and the enormous gold frames and mirrors you see little twopenny pictures and colored prints . . . . The jolly manner answers here very well, which I have from Nature or Art possibly, and the Press and I, with the exception of the Herald which abuses me like anythink, are the best of friends. You should have heard how Bancroft flattered them all at a Press Dinner the other day. There were 30 present, and they made as many speeches, in every one of which they fired a great thundering compliment point blank at me,''* etc.

321. A. L. Signed with initials, 4 pp. 12mo, Baltimore, Washington, Feb. 7-14, 1853. Partly unpublished.

**'' . . . . Now I have seen three great cities, Boston, New York, Philadelphia. I think I like them all mighty well. They seem to me not so civilized as our London; but more so than Manchester and Liverpool. At Boston is very good literate company indeed. It is like Edinburgh for that—a vast amount of toryism and donnishness everywhere. That of New York the simplest and least pretentious, for it suffices that a man should keep a fine house, give parties, and have a daughter, to get all the world to him. The Society was comprenez. I went to a ball lately at the house of one of the veriest order of counter-jumpers. I mean not pretending to be anything but the commonest man, making money out of a dry-goods store (and a great deal of money too); covering his walls with gilding and damask and his table with foie-gras, canvas-back ducks and the best wines. And the Society all came—the very best Society. His ugly little daughter sent out the invitations, and they were all there, Miss Clarke and Miss Berryman, and Miss* BAXTER, *and all their young men with them . . . . I'm doing a good business at Baltimore and a small select one here. The big-wigs all come and are pleased; all the legations and old Scott the unsuccessful candidate for the Presidency, etc. It's well to have come. I shall go hence to Richmond and Charleston and then who knows whither? not to New Orleans, I think the distance is too great,''* etc.

322. A. L. Signed with initials, 4 pp. 12mo, Richmond, Va., March 3, 1853. Partly unpublished.

* After speaking of his trouble with the Brookfields, he writes: ''*I am getting so sick and ashamed of the confounded old lectures that I wonder I have the courage to go on delivering them. What a pluck Albert Smith must have not to loath himself and hang himself after repeating that rubbish of his so many hundred times . . . . The negroes don't shock me, or excite my compassionate feelings at all; they are so grotesque and happy that I can't cry over them. The little black imps are trotting and grinning about the streets, women, workmen, waiters, all well fed and happy. The place, the merriest place and the most picturesque I have seen in America, and on Saturday I go to Charlestown—shall I go thence to Havannah? who knows. I should like to give myself a week's holiday without my demd lecture box,*'' etc.

323. A. L. Signed with initials, 8 pp. 16mo, Baden Baden, Wednesday, July 13, [1853]. Unpublished.

*'' *. . . . I don't remember the day these 10 years when I have felt so much at ease. And this helps me write too. Three days ago I broke ground with the new book [The Newcomes], and have done 2 days work ever since upon it . . . . Lord, Lord, how much better this is than being in London! We have a little wickedness here too. I have already lost 5 Napoleons at roulette. . . . . I have been reading Don Quixote and Tacitus in French and part of the latter in Latin—the deuce is in it if my style does not improve from the study of these great authors . . . . This is Friday morning, and by all the powers I am waiting for breakfast again. Have'nt I got a sweet temper? Must'nt the girls be very insubordinate. Well, they and I get up when we wake. A deal of sleep to seems to suit the family; and of all God's gifts I doubt whether that isn't one of the best,*'' etc.

324. A. L. Signed with initials, 4 pp. 12mo, Vevay, Switzerland, July 28-31, [1853]. Unpublished.

* Writes of his journey and the people he met. ''*. . . . The novel [The Newcomes] is getting on apace, and I shall have done a couple of numbers by the end of the month. Anny is amused, who writes a good deal of it to dictation, a good sign. Mr. Pendennis is the author of the book, and he has taken a great weight off my mind, for under that mask and acting, as it were, I can afford to say and think many things that I could'nt venture on in my own person, now that it is a person, and I know the public are staring at it. I can't talk to folks in Inns, etc. for that reason of my uncontrolable modesty, and wish to the deuce I were not a public character. The Americans have quite conquered Switzerland and the Rhine districts, and the Hotels are as the Astor House. How pretty almost all the women are; and the men how awful! . . . . I think I have spent as pleasant a fortnight as ever I have had in my life, plenty of work, play, health, money, good children. What could man ask for more? Only one thing that he can't have. That one thing everybody hankers after, no doubt,*'' etc.

325. A. L. Unsigned, 4 pp. 12mo, Paris, Thursday, about Dec. 1853. Unpublished.

* After noting the fact that he was settled for the time in Paris he writes again of Mrs. Brookfield: ''*I admire human nature in thinking of her. I think I am nearer her when away than when sitting by her, talking of things we don't feel—with*

poor Tomkin's [Mr. Brookfield] restless eye ever and again trying not to look at us . . . . It's happier that we should love each other in the grave, as it were, than that we should meet by sham-chance, and that there should be secrets or deceit. When you see her preach this to her again and again. Many and many a time a friend of mine whispers me (he is represented in pictures with horns and a tail), 'My good friend a quoi bon *all this longing and yearning and disappointment; yonder gnawing grief and daily nightly brooding? A couple of lies and the whole thing might be remedied. Do you suppose other folks are so particular?' Behold there are 4 children put their innocent figures between the devil and me; and the wretched old fiend shirks off with his tail between his hoofs. Go and wipe away her tears, you dear kind sisters of charity. My girls I suppose see all about it; but they love her all the same . . . . When I was in England I went and reconciled myself with Mrs. Procter (only those pitchers when mended wont hold water any more) and with Higgins who had been offended too, at my not going to him; and paid dutiful visits to all my step-father's relatives and my own; and bought a pretty house, 36 Onslow Square, Brompton, next door to Marochetti; and am to pay for it in 3 years, £700 a year or thereabouts. Whether we go to Rome or not is now undetermined, most likely not. I had some talk with another publisher about doing another kind of work, editing Walpole and writing a life of him. It rains money with me. I may make £5000 in the next year, think of that!,''* etc.

326. A. L. Signed with initials in the form of a monogram, 4 pp. 8vo, Hotel Vittoria, Naples, Feb. 16, [1854]. Unpublished.

* Tells of his illness. ''. . . . *For the last 6 weeks, ill as I was, I worked every day, getting up before light, think of that, and scribbling till midday. I want to get the book finished . . . . I must take to politics when I have done Newcomes and the next set of lectures for America; and then in 1855, give up rambling. If I last 2 or 3 more years they will be provided against the day of departure . . . . I made the acquaintance of no end of converts at Rome, but I don't think they did much to convert the present miserable sinner who writes. How wonderful the works of nature are, which provides men with a traitte that can swallow all those enormous legends! I have been reading various new works. Lockhart's Life of Scott, Boswell's Life of Johnson, Rome under Augustus, and Saint Paul's Epistles. I have done best part of a Child's Fairy Tale for next Xmas, and the Newcomes up to almost June next . . . . I had nobody at Rome that I cared for except Adelaide Sartoris, who is one of the best of creatures, but you know there must always be a little comedy in any intimacy in that quarter. I learned to admire but not to endure Fanny Kemble,''* etc.

327. A. L. Signed with initials, 4 pp. 8vo, [Naples, Mar. 25, 1854]. With a small watercolor sketch on second page. Torn in folds and small hole where sealed. Unpublished.

* ''. . . . *It has been the decree of Allah that the writer of this his slave should undergo many tribulations in this region. I had two severe attacks of illness at Rome and have been visited here with other two. Add to which the girls have had the scarletina, and I leave you to fancy how pleasant our sojourn here has been . . . . Two days since, in the early, early morning, looking out of the window on Capri yonder [watercolor sketch] and the beautiful, beautiful rosy-tinted nature; I*

was thinking of the girls convalescing, and asleep close by; and of that day 15 years ago when their little sister died at sunrise. O you sweet and bitter thoughts . . . . All my private art business at Rome was an utter failure . . . . Art turned away her countenance or I did not dare to interrogate her. But there is very little Art thats the fact—not that great blustering hulking Colosseum for instance, nor those simpering Canovas, sickly Guidos, swaggering Caracci—only bits here and there. I went yesterday to see the Farnese Hercules made by Glykon the Athenian as he announces at the foot of the Statue and Glykon has been passed as you know, as well as the Statue, for a stunning fine fellow. O the great coarse bumptious old braggart! Playing a smart piece on the piano, or cutting a neat figure of 8 on the Serpentine, or writing a Review, are really as good as that thumping piece of Skill. There are avenues of worthless marble and canvass here and at Rome . . . . I have bought some old English paper marked 1837, made when we were tolerably young people, and its such a comfort to write on, with an old fashioned quill. But I ought to be writing No. XI and XII of the Newcomes, Miss—and though the first volume is rather slow, I promise you the second shall have plenty of interesting business in it,'' etc.

328. A. L. Signed with initials, 4 pp. 12mo, (small piece cut from top of first sheet destroying about 5 lines). Savannah, Georgia, Feast of St. Valentine, Feb.1855. To Miss Perry.

*''*This welcome day brought me a nice long letter from K. E. P., and she must know that I write from the most comfortable quarters I have ever had in the United States. In a tranquil old city, wide-streeted, tree-planted, with a few cows and carriages toiling through the sandy road, a few happy negroes sauntering here and there, a red river with a tranquil little fleet of merchant-men taking in cargo, and tranquil warehouses barricaded with packs of cotton,—no row, no tearing northern bustle, no ceaseless hotel racket, no crowds drinking at the bar,—a snug little languid audience of three or four hundred people, far too lazy to laugh or applaud; a famous good dinner, breakfast, etc. and leisure all the morning to think and do and sleep and read as I like . . . . 16th Feb. My course is for Macon, Montgomery and New Orleans; no Havannah, the dollars forbid. From N. O. I shall go up the Mississippi, D. V., to St. Louis and Cincinnati,''* etc.

329. A. L. Unsigned. 3 pp. 8vo, Hombourg, July 19, 1855. Unpublished.

* Written in Thackeray's fine sarcastic vein. '' . . . . *Miss, very few pictures or statties are worth a pin. After dangling for hours about the Exposition at Paris I came to that conclusion irrevocably. So and so, this portrait or that landscape is very nice; but apres? Bon Dieu what's the use of doing them? Say you can copy trees or human faces skilfully, well? Say you can black boots, or make puddings, or turn gimcracks at a lathe, why not? Nothing is so overrated as the Fine Arts . . . . Its pleasant though, in Sidney Smith, to get glimpses of the old Whig society—of the folks only just dead and gone. That book would make a good lecture wouldn't it? to repeople Holland House, to revivify the old Edinburgh Review clique, to light up again the poor dear old dead lights in Curzon Street and set the kind old souls talking round the hissing silver cauldron. Rise up again out of limbo ye three old bodies! Lift up thy grave stone with thy nose Foley! Pluck the sword out of thy ribs and come from behind the arras old Polonius!''* etc.

330. A. L. Signed with initials. 4 pp. 12mo, written early in 1856, to Miss Perry. Unpublished.

* "*. . . By going to call on my friends in Chesham Place and by the easy pace of the cabman afterwards I was exactly 1/2 a minute to late for the train yesterday, so, after letting off a quantity of the steam of wrath (I mean wicked oaths, cusses at cabmen and naughty igspressions which relieve anger) I concluded to come by a later train . . . .* " Mrs. Brookfield had evidently threatened to become a Catholic, and of this he writes: "*She is a woman quite capable of skipping into a Chapel, popping into a confessional before a priest who would hear her, sooth her, absolve her, baptise her and send her home engaged to Catholicism before she knew where she was; and then she would tell her husband; and then it would be bon jour; and away would go Magdalene and Arthur and the Inspector in one cab; and she in another to Our Lady of Sorrows and two guineas a week for her board; and good-by to the children, and to friends whom she loves as a sister, and to those who have loved her as women are not loved every day. I can see Aubrey de Vere coming in with his sanctified smirk to visit her afterwards and the rest of the shavelings coaxing and squeezing her hand and giving her precious conversation and dainty little penances, and making much of her,*" etc.

331. A. L. Signed with initials. 8 pp. 12mo, Station Hotel, Hull, Monday, Dec. 2, 1856. Unpublished.

* "*. . . . I finished at Dumfries on Saturday night in a funny little theatre crammed full of kind people, the night before I had more than 3000 people in the City Hall at Glasgow (but a miscreant society makes all the profits), the night before that was in a church at Paisley, the night before, that farewell at Edinburgh—and perhaps I am going a fresh Scottish campaign. It agrees with me wonderfully, the ceaseless racket. Don't you see how I am going back to my natural old handwriting, and giving up that mean literary man's fist? Let this go on, and one more novel, and we absolutely shall be* INDEPENDENT. *Hip Hip Hurray . . . . All the time at Edinburgh was spent at J. Blackwood's house—the most hospitable and magnificent inn I ever put up in—the company not altogether so polished as Sir Charles Grandison or David Dundas, but good shrewd fellows, the 4 Blackwood brothers liking each other hugely and sitting jovially together night after night over bottle after bottle of the most prodigious good claret . . . . At Paisley Mr. Peter Coats, the great thread-maker, entertained me. You never saw such splendor. The Duchess of Sutherland's room was nothing to the best bed room. We had 16 to dinner at 6, and eighteen to supper at 10, none of your kickshaws but regular ham and turkey, and all this splendid succession of vitualing administered by one maid and a hired waiter to whom Charles graciously condescended to give a little aid. These kind simple people are worth a million of money I daresay and keep 1100 girls working in their factory at thread. I saw the girls, and healthy, jolly, kindly girls they looked. All with good characters, so says Mr. Peter Coats, and why should I doubt about the 1100 virgins?*" etc.

332. A. L., 8 pp. 12mo, (torn at folds, initials cut from last page), Hull, Saturday, 6 December [1856]. To Mrs. Elliot.

* Interesting letter devoting three pages to a description of his aged mother and querulous stepfather, another to a humor-

ous idea of a funeral pile for Mrs. Elliot; then writes: ''*I am glad I am roaming about, and seing new people, and new aspects of the world. This is a mean ugly petty place but there's very good company in it. The ceremony dinner of 20 was awfully bad to be sure and John upset a glass of Port accurately into my sleeve, but the dinner of leg of mutton with Dr. Cooper (Sir Henry Cooper he is called, having been mayor and knighted last year) was pleasant, and there was a very pleasant and well educated Jew, who has some '20 port which we are going to drink on Sunday,*'' etc.

333. A. L., 1 page, 12mo, n. d., [Dec. 1856], in which Thackeray has pasted three clippings.

* He writes: ''*With the deepest grief I take my new scissors and cut out my paper at breakfast the following awful* SMASHER *for yours truly* [clipping]. *I am picked up again, however, wiped clean and set on my feet by the Bradford paper* [clipping]. *But the Manchester paper has the most luminous and elegant account of all* [clipping].''

334. A. L. Signed with initials, 2 pp. 12mo, August 4, [1858]. Unpublished.

* ''. . . . *All day to-day I have been taking a spell at the Virginians, and now it's late, is'nt it? and I must dress and go out with the girls . . . . You must know that we go to Brighton where I have taken a house, 126 Marine Parade, for the old folks and the young ones. I shall come backwards and forwards, and be here chiefly I think being bent upon doing a great stroke of work, and having all my books and appliances here about me,*'' etc.

335. A. L. S., 3 pp. 8vo, Hotel Bristol, Place Vendome, Paris, Tuesday, [about April 1850]. With a pen-and-ink drawing on page 3. Unpublished.

* Thackeray has written a large part of this letter in the third person and signed the letter ''*Blanche Foker,*'' a character in Pendennis, which he was then writing. '' . . . . *Makepeace is still staying on at Paris trying to get his wounds healed. He had a visit from Miss Smith yesterday who communicated conjugal intelligence to him; he did not say what he thought of the gentleman who is going to be married. He hates every man who is going to marry a nice girl . . . . He has been to a party in the Faubourg St. Germain, and has noted the manners of the inhabitants; making some remarks upon Anglo-French and American Snobs which may serve him in future publications of a satirical nature. He made acquaintance in the railway with Caradoc Baron Howden who asked him to dinner. where as usual he ate and drank a great deal too much. What struck and pleased him most in the hall of Caradoc . . . . was a Suisse in the hall* [sketch], *who when the guests entered rose from his seat, seized a halbert and brought it to the ground with a prodigious clink which astonished and terrified Makepeace very much. He says he has eaten many dinners but never tasted a Swiss before,*'' etc.

336. A. L. Signed "W. M. Thack," 1 page, 8vo, 1850.

* "*And I have got all Mr. Punch to dinner to-day; isn't it pleasant?*"

337. A. L. Signed with initials, 2 pp. 12mo [Jan. 1852]. A letter of sympathy on the death of Elliot Warburton (the author) who had lost his life on a burning ship.

338. A. L. 1 page, 12mo, Jan. 22 [1863?).

* "*I have the honor to inform you that there will be read this evening at the Geographical Society a paper on* THE ISTHMUS OF KRAW. *As a man I have long known and esteemed him; that he laid claim to be an Isthmus I never knew before. . . . Your most faithful humble servant, Turn Over.*" And on the other side of the sheet, "*Now please turn back again.*" On the back of the letter Mrs. Elliot has written: "*The last I ever received from my dear friend W. Thackeray.*"

339. A. L. 1 page 12mo (repaired), unsigned and undated, to Mrs. Elliot, refusing an invitation to dinner but asking that he may stop and have a cup of tea with them.

340. A. L. Signed with initials, 1 page, 16mo, n. p.—n. d. Asking for news from Southampton of Mrs. Brookfield.

341. A. L. Signed with initials, 1 p. 12mo, Friday, n. d. Telling of the illness of their maid.

342. A. L. unsigned, 1 page, 12mo, Inverness, 24th. Unpublished.

* "*If there is anyone Miss Perry knows who wishes to know about anybody Else and Anybody else remembers Anyone this is to say that Anybody else is in pretty good health and spirits, and always thinks about Anyone at this season of the year,*" etc.

343. ORIGINAL MANUSCRIPT, "The History of a Young Lady who was too Fond of her Hume," written in Roman letters on 4 pp. 12mo, with four pen-and-ink drawings. On paper water-marked 1845.

* Under the title is written, "by Thackeray," and there is little doubt but that this is one of his jokes, for the subject of the tale is named Kate and it evidently applies to Miss Kate Perry. The style of writing prevents absolute identification.

344. Envelope addressed by Thackeray to Mrs. Elliot, dated Philadelphia, Jan. 17, 1853, containing three original drawings: pencil sketch of a dog, colored drawing of a knight on horseback, and another of a man thrown from a horse.

345. Envelope addressed by Thackeray and signed with his initials, to Miss Perry, dated Dover, May 20, 1854, containing three colored drawings: a dog, and two hunting scenes.

346. A. L. S., 9 pp. 12mo, Sept. 20 [1902], from Lady Ritchie to a London bookseller; an A. L. S. from a London dealer to Mr. Lambert relating to the above letter; a photographic reproduction of a letter from Thackeray to Miss Perry; and a copy of a poem by Thackeray written for Christmas 1848. Also a catalogue of a sale in London in which a portion of the Thackeray letters were sold. 5 pieces.

* The London dealer writing of Lady Ritchie's letter, says: "*At the time she wrote it it was not known who was the final possessor of the Perry correspondence. You will gather from this letter how important your purchase is considered in certain quarters.*" Lady Ritchie's letter is partially quoted in another place.

347. A. L. Signed with initials. 1 p. 12mo. [September 4, 1838].

*To George Wright, reading: "*I send you Nos 4. 5. 6.—No 3 I have in my head . . . I hope to fix a No 8 in the course of the day, and will send the four subjects immediately to Mr. Cruikshank.*" Refers to "Stubb's Calendar; or, the Fatal Boots" which appeared in the Comic Almanac of 1839.

348. A. L. Signed with initials. 1 p. 12mo. 13 G. C. Street. Not dated [1839]. Copy of a letter to Wright dated March 27, 1839, on same subject, in handwriting of Major Lambert. 2 pieces.

*To George Wright, in regard to his writing; beginning: "*If you receive this time enough please to send me my MS. immediately. I am going to Paris for a month and shall stop on the way 2 days at Boulogne . . . where I would finish the first four papers according to your wish,*" etc. Endorsed in red ink "recd July 15, 39, address Galignan's."

The above refers to his contributions to "The Comic Almanac for 1839."

349. A. L. S. 1 p. 12mo. Monday, May 20, n. y. [1839].

*To George Wright, with address on reverse, reading: "*Pray don't be angry if I put off our palavar until Thursday. I have work to do,*" etc.

350. A. N. S. 1 p. 12mo. 5 July, n. y. [1839]. To George Wright, with address on reverse. "*You need be under no alarms about the other months,*" etc. Refers to the "Almanac."

351. A. L. S. 1 p. 12mo. With address and seal on the back, also endorsement "Thackeray Corn Law Drawings, '39."

*To Henry Cole, Esqr. Record Office, Whitehall, beginning: "*I am very sorry to tell you of my misfortunes—I have made 3 etchings at the Schonborg place of the Anglo-Polish Allegory and they have all failed,*" etc.

352. A. L. S. 1 p. 12mo. Not dated: endorsed "Polish bread mart. Bread 4d a loaf. Corn Law Bayonet, etc."

*To Sir Henry Cole; beginning: "*I send the 2 drawings and a receipt instead of 2 cheques, will you give my man one draft for £5-5,* not crossed *to a banker,*" etc.

353. A. L. Signed with initials. 1 p. 12mo. Not dated or addressed, but probably to Henry Cole. It is in regard to Schönberg and the proof of a vignette.

354. A. L. Signed with initials. 1 p. 4to. With a proof of the finished drawing pasted on. Not dated, but about 1840.

*To Henry Cole Esqr., beginning: "*I shall be glad to do a single drawing, series or what you wish* for money *but I think the one you sent me, would be not effective enough for the Circular—the figures are too many,*" etc. Thackeray has made two sketches to show his ideas, one of which is a rough drawing of the kind published. These sketches are incorporated in the body of the letter. The drawings were for the "Anti-Corn Law Circular."

355. A. N. Signed with initials, 1 p. 16mo, 13 Great Coran St., 12 Feb., 1840. With seal in black and address cut from the envelope. 2 pieces.

* To James Fraser, 215 Regent Street, probably in reference to the Yellowplush Papers: "*You must give me till Monday next. I have got more than ½ done,*" etc.

356. A. N., 1 p. 18mo. Not dated or signed. To Macready, informing him that he had returned to his work after the cruel interruption, and ends:—"I resume my composition Chapter XX. 'We left our hero just at the interesting moment.'"

357. A. L. Signature missing. 1 p. 12mo. Thursday, no year.

* To "My Children Dear," evidently written at the time he was standing for Parliament.

It begins:—"*We had famous canvasses yesterday and I'm improving in my horatory. This is wrote at 8 in the morning by a gent who is a going.*" . . . "*Gassles for ever! I have almost all his votes. Dont say so to Lady R.*"

358. A. L. S., 3 pp. 12mo, Avenue Fortunce 11, Beaujou, 15 March, 1842.

* To Messrs. Chapman and Hall, 186 Strand, London, Angleterre, reading in part:—"*If you have a new editor as you will no doubt, and unless you have a great man like Carlyle at the head of your undertaking please to remember your humble servant. . . . I have a couple of languages French and German, and could have Italian in another month, having already a smattering; and if your intention is not to have a pompous review, but a smart and lively one, I believe I should make as good an editor as another.*" John Forster was made editor.

An exceedingly interesting letter throughout, offering to give up his Irish trip, stating that his wife is not well, but greatly better; and, in a postscript, assuring the publishers that he can be grave as well as gay in his writings.

359. A. L. S., 1 p. 4to, Wednesday, 27 Jermyn Street, no year. [1843?] (Worn in the fold.)

* To Daniel Maclise the artist, beginning:—"*Although from the lamentable state in which I left you on Sunday evening you have probably quite forgotten your engagement to dine with me. . . . Ainsworth and Boz wont come and press for delay. Well then though I know from the state of the banker's account at present that next week there wont probably be 5/ wherewith to buy dinner—yet let them have their will,*" etc.

360. A. L. S., 1 p. 12mo [August 29, 1843]. With envelope bearing seal with his monogram.

*At the top of the letter there is a pen-and-ink sketch of Punch astride the British lion, and beneath:—"*Sir, A man must be very idle who has time to copy such rubbish as the above. My impression is that Lady Granville's Swarries commence after the 1 May,*" etc. Written to Richard Doyle and signed "*Sydney Morgan.*"

361. A. L. S., 3 pp. 12mo, Xmas day, '43.

* To "*My dear P. P.*" [urcell], reading in part:—"*As an agriculturist I would wish that the Humbug crop should not be quite so plenteous in Ireland in 1844 as it has been in '43,*" etc.

362. A. L. S., 1 p. 4to, 27 Jermyn Street, March 20, 1844 (inlaid on heavier paper).

* To his publishers, reading in part:—"*If you think the Preface-pamphlet at all deserving of encouragement, I should be glad to have some money on account of it,*" etc.

363. A. L. S., 3 pp. 12mo, 88 St. James St. Friday, no year. [1845–46.]

*Probably to Macready, and reading in part:—"*But it pleases exceedingly though it does not astonish: and. I take it, this is as valuable a quality as any in a play. I speak here the truth the whole truth and nothing but the truth. But then who am I to be a critic?*"

364. A. L. S., 1 p. 12mo, 13 Young St., Kensington, 15 June, no year; about 1846.

* To Mrs. Macready, beginning:—"*I am sure, considering the circumstances, you and Mr. Macready will give me some other day but the 21st for Greenwich. Dickens has just written begging me to dine with him and meet Foster, and make up quarrels and be friends.*"

365. A. L. S., 2 pp. 12mo, Young St., Wednesday. [1847?]

* To Mark Lemon, in regard to the projected extra number of "Punch," his articles on the "Manners and Customs of the English," etc. A complaining letter in which he says "*but I can't commit suicide and slit my own artery: so that you must put the fashionable part into the hands of another writer.*" A postscript states that "the Punch boy has just brought me a box from Edinburgh containing a silver statue of Punch and a compliment from 80 Edinenses—with polite remarks about the Snob, Jeames, etc."

366. A. L. in the third person. 1 p. 16mo, 13 Young St , Kensington, ye 2 May, 1848.

* To Mr. and Mrs. Henry Cole. The body of the letter Thackeray has printed very carefully and the date and names are filled in with his natural handwriting. "*Mr. Thackeray regrets that a previous Ingaygement for Saturday May 14 will prevent him from having ye Honour of dining with Lord and Lady Great Grimsby.*"

367. A. L. S., 2 pp. 12mo, Kensington, July 18, 1848.

* To "*Dear Chapman,*" beginning:—"*I think of making my move at the beginning of next week and passing some time at Spa or Aix le Chapelle but as usual want some money before I go.*

If you could give me 50 pounds in advance now of the Kickelburys abroad you would very much oblige me." He goes on to state that he wants the money to pay off the only claim against his step-father, and would like to do it on his birthday, and be able to write to his mother to that effect.

368. A. L. S., 3 pp. 12mo, Kensington, Friday [1848]. With two drawings of a "gentleman in the robe de chambre," and of another, smoking.

* To Sir Henry Bulwer, in regard to a proposed dinner, to which Dorsay has been invited. "*Smoking commences at an early hour: so that gentlemen may bring their dressing gowns. . . . I intend to send a copy of Vanity Fair to a gentleman whom I have been admiring and making fun of all my life.*" This last refers to Sir E. Bulwer Lytton, caricatured by Thackeray under the title of "Bulwig."

369. A. L. S., 1 p. 12mo, 13 Young St., Kensington, Saturday [1848].

* A very curious letter to "*My dear Lady Harriet*" (Lady Ashburton), reading in part:—"*Yes I am here alone. I am not going to have any dinner to-day—only tea. The wind raves at my casement . . . how fine must be the storm-lashed beach of Brighton! . . . Your sincerely attached Caroline. Have you read a new novel called Jane Eyre?*"

370. A. L. S., 2 pp. 12mo, 13 Young St., Kensington, Nov. 14 [1848].

* To David Roberts; reading in part:—"*A French artist-engraver one of the best creatures I ever knew of that or any nation has just found a job here to do which will keep him honorably during the 18 months of his country's misrule. He has engaged to supply 20 sketch-engravings (etchings aquatint soft-point etc mixed),*" etc.

The above refers to Louis Marvy and his "Sketches after English Landscape Painters," for which Thackeray wrote the text.

371. A. L. S., 3 pp. 12mo. No date; on the stationery of the Garrick Club.

* Addressed "*My dear old B.*" To Samuel Bevan, the author; reading in part:—"*Johddy Jodes is writing you the dews at the other table. Has he told you that I am just off the bed of sickness occasioned by the Lord Mayor's dinner—no—not by that but the whiskey and water afterwards of which I partook at Johnny's expense. It was a very good dinner though of course I didnt enjoy it having to make a speech. Douglas Jerrold didnt enjoy it because he had made a speech and got himself in an attitude and didnt get the speech out.*" Near the end he changes from a vertical hand to his upright style and continues:—"*I think I cant write because I have gone back to my old hand-writing,*" etc.

He also asks to have all the news in the letter kept strictly private. Johnny is an imaginary character, used in the letter as a scape-goat.

372. A. N. S., one line in a minute hand on a very small sheet of note paper.

* Addressed "*My dear Horatio,*" declining an invitation to an eleven o'clock dinner.

373. A. L. S., 1 p. 12mo. Not dated; addressed "*Dear Kaye,*" in regard to a volume of Lord Clive, and mentioning Corkran as one of the best men alive, etc.

374. A. N. S., 1 p. 12mo. Addressed "*Dear Antonio*"; with address on back "Col'n Sterling, 3 South Place, Knightsbridge." Fine Thackeray seal in red wax.

* "*I should like to ask Crampton to your dinner. . . . He is a jolly good fellow. May I?*" Endorsed "*By all means, A. C. S.*" Signed with initials.

375. ENGRAVED PORTRAIT of Camden, taken from a book, with inscription beneath in Thackeray's hand:— "Bought in sale—very old and rare, W. M. Thackeray." Photograph of a sketch of Great Hall made by Thackeray. 2 pieces.

376. SPECIMEN OF MICROSCOPIC PENMANSHIP BY THACKERAY, JOHN LEECH, AND MARK LEMON. Thackeray wrote the Lord's Prayer in a circle the size of a threepenny piece, Mark Lemon wrote two lines from "Punch," and John Leech drew the figures and horses. On an 8vo sheet stamped "Whitefriars, London."

* Thackeray, Leech, and Lemon, probably in an idle moment, were discussing their skill at minute writing without the aid of glasses and naturally they proceeded to paper with their friendly contest, and the above is the result of their endeavors. Thackeray drew a circle with a threepenny piece, and wrote the Lord's Prayer with it, leaving ample room for the crown and 3 in the centre; Lemon selected a line from the title of "Punch" and wrote it twice; and Leech made some delightful little drawings of men and horses.

377. SPECIMEN OF MICROSCOPIC WRITING BY THACKERAY. The Lord's Prayer written within a circle the size of a three-penny piece. This example is a great deal smaller and even more distinct than the preceding and can readily be deciphered with the naked eye. An A. N. S. by Thackeray is written above. 1 page, 12mo.

* "*My Dear Stanfield. This Paternosler is a great deal smaller than the last and also written without spectacles by your obedient Servant W. M. T.*"

378. A. L. Signed with initials. 2 pp. 12mo. With envelope dated May 21, 1851. 2 pieces.

* To Richard Doyle. A delightfully humorous letter referring to his lecture and reading in part:—"*I hope you will come to the tight rope exhibition tomorrow and send you a card. You and your friend will please sit in distant parts of the room. When you see me put my hand to my watch chain—you will say 'God bless my soul how beautiful!' When I touch my neckcloth clap with all your might. . . , And now, everything having been done to ensure success that mortals can do—the issue is left to the immortal Gods,*" etc.

379. A. L. S. 2 pp. 16mo. 13 Young St., Kensington, October 9, 1851. PRIVATE.

* Not addressed. "*Pollock has enclosed to me your very kind letter and I'll take leave frankly to answer it and tell you my wishes. The Liverpool Institutions both invited me but their terms are impossible—I can't afford to take 5 pounds a lecture or 10, for other places would then give me no more, and I have America, Edinburgh and London perhaps again in view,*" etc.

THACKERAY-HOLMES CORRESPONDENCE.

A series of seven apparently unpublished autograph letters from Thackeray to Miss Mary Holmes, two from Annie Thackeray to Miss Holmes, and one from Cardinal Newman to Miss Holmes, with other material relating to this correspondence. Miss Holmes was evidently a protegé of Thackeray's and wrote a booklet of a religious character, but this sold so poorly that Thackeray influenced his cousin to pay her publisher. She then attempted to teach music and through Thackeray's efforts was able to give a recital to prospective patrons. Upon this recital he expressed his opinion rather freely, advised her to take up her old position as governess and secured a situation for her. The letters were written in 1852, before Thackeray's first visit to America, and he makes several references to his plans for this trip. He also writes of his lectures, his family history, his religious principles, of Charlotte Brontë, etc., etc. All letters and envelopes are inlaid to royal 8vo.

380. A. L. S., 4 pp. 12mo, 13 Young St., Kensington, Feb. 1852. With envelope.

* . . . *A friend has promised to notice your little book in a leading weekly newspaper. But I augur very little pecuniary benefit to you from this notice. Your volume has not had the fair chance of publicity.*" After offering to get his cousin, Mrs. Carmichael, to pay her publishers' bill, he continues, "*I remember and with the greatest kindness those scenes and acquaintances of my youth which your letter reveals—you too I fancy if you were a girl at Talaton, with brown hair in a 'crop' and a black gown. My cousin will no doubt remember you better. She is married to my stepfather's brother, Col. Carmichael of the Indian service, and has 2 children . . . That amateur book writing system never answers. Friends tire of subscribing after the first time. . . .*" A postscript reads: "*My mother is still alive, though Mrs. Pendennis is dead in the novel,*" etc.

381. A. L. Signed with initials. 4 pp. 16mo, Kensington, March 1, [1852]. With envelope.

* Here Thackeray writes Miss Holmes to come to London. " . . . . *The Sloan Street region will be a good quarter for you—for you will teach the Belgravian I hope—where Bennett was and Liddell is. They have'nt such a horror of Popery as in other districts . . . . . I dont know anything about C. B. but from her book, and all that I can remember out of books generally is the impression I get of the author. And if Currer Bell has not her cross in life to bear, I'm very much mistaken. God help her and all poor Souls . . . . . What I want you to do for the girls is to talk to them confidentially about Music, and teach their hands and hearts more than their fingers, and make them* interested *in it . . . . I live in the world and can't help myself, and have an awful but deserved reputation for wordliness. If I can do a useful thing now and then I'm not proud of it—only thankful. Last week I got, I think, work for 2 struggling young men and comfort for their families, praised be God. As for taking pride out of it—psha! What a mercy to be able to do it sometimes! And if I can serve you my dear I shall be glad, et voila.*" In a postscript he writes: " . . . *You are going among the greatest persecutors, women, remember. People will wound you meaning it and not meaning it—or they will be indifferent and not care for you in the least. John wont be respectful; and say its only the Music mistress—you'll have to walk through all sorts of mud physical and mental. You must shut up your dear convictions of faith in your own heart.*

If you proselytize it's all over with you. With my young ones for instance—no guardian angels, no Saint Cecilia's; we are of the Chapman Theology. We rather consider Little Henry and his bearer the right kind of thing. You need'nt throw a grain of incense on our alters; but you must, you know, be tolerant to our idols,'' etc. On the inside of the envelope he has written a note on the high cost of living at hotels.

382. A. L. Signed with initials. 1 page, 16mo, Saturday, [Mar. 22, 1852]. With envelope. Inviting Miss Holmes to call on Monday.

383. A. L. Signed with initials, 3 pp. 16mo, Brighton, Good Friday, [1852]. With envelope.

* Thackeray writes of his departure from London on account of ill heath. ''. . . . *And I'm not the melancholy and pitiable person you fancy. My gloom of the last days is simply a literary hobble I am in; I'm always so in writing—but out of it my mind's pretty easy. I've no deep grief. I've had one perhaps but so I had a fever 2 years ago which nearly killed me. I may have another fever before I die. But I must write for the printer and not for my friends,''* etc.

384. A. L. Signed with initials, 2 pp. 12mo, n. p., n. d. [1852]. With envelope.

*'' . . . . *I thought your playing last night very good indeed, and liked the sobriety of the manner. But, But,* BUT —. . . . . *But means, I think there are a thousand brilliant fingered gentry on the lookout for pupils; and I begin to be frightened about you and your quiet performance . . . . I hope and trust Mrs. Craven will be able to serve you,* BUT—*I fear it must be the governess business over again.''*

385. A. L. S., 4 pp, 16mo, Kensington, August 10, [1852]. With envelope.

*''*I am come back without the children and am going to work hard upon some lectures for the Americans whom I shall visit in 2 months or so probably.''* After giving some opinions on religion and the future life, he writes: ''*I met a clergyman of your Church on Sunday, a pleasant gentleman. We talked about Achilli—a rascal hypocrite, no doubt; but, as the law is, the verdict was right, though I think the Judge's behavior at the trial was most unfair and unworthy . . . .''* Cardinal Newman had exposed the moral turpitude of Achilli, an apostate monk, which led to a libel action in which the Cardinal was fined £100. Thackeray continues: ''*I have been to Venice, Berlin, Munich, Hanover—proposing to write a book. But l'homme propose. I found I had nothing worthy to say, and that the book was best left alone. I think Miss Bronte is unhappy and that makes her unjust. Novel writers should not be in a passion with their characters, I imagine, but describe them, good or bad, with a like calm,''* etc.

386. A. L. S., 4 pp., 12mo, Liverpool, October 29, 1852. With envelope.

* Written the night before Thackeray started on his first visit to America. After mentioning the last six weeks of busy preparation, he writes: ''*And I hear the wind whistling and tomorrow shall see the waves jumping. It's good for some reasons that I should leave home for a few months—good for purse and*

> *mind too let us hope. I hope for pleasure and profit too in seeing a new country, and to forget or overcome a number of selfish annoyances which have been dogging me about Europe for the last year.''* Of his speech at the Manchester Free Library, he writes: *''I was so frightened that I don't know two words of what I said and dare'nt look so assured I was of its folly. And now—and now the speech is forgotten and nobody cares 2d whether it was a success or a failure. Nobody will care about Esmond in a fortnight hence. The publishers have done very well with it, but I don't and can't expect it will be popular . . . . What could I write to you about? If about my life it would be a whirl. I rush from place to place with a great deal of seeming business. I know my mind will get calmer with the help of Time the Philosopher and Consolation and I hope someday to enjoy quiet and home with my dearest children,''* etc.

387. A. N. S., from Annie Thackeray, written inside an envelope, n. d., n. p., inviting Miss Holmes to dinner. With a copy of a letter from Thackeray to Miss Holmes, and two catalogue descriptions of Thackeray letters. 4 pieces.

388. A. N. S., 2 pp. 12mo, from Annie Thackeray, inviting Miss Holmes to dinner. Monday, n. d.

389. A. L. S., 4 pp. 12mo, from Cardinal John H. Newman to Miss Holmes, The Oratory, Dec. 27, 1863.

> *''*. . . . I do not write to say what you will believe I feel, though I do not say it, but to express the piercing sorrow that I feel at Thackeray's death . . . . And now the drama of his life is closed, and he himself is the greatest instance of the text, of which he was so full, Vanitas vanitatum, omnia vanitas. I wonder whether he has known his own decay, for a decay I think there has been. I thought his last novel betrayed . . . . exhaustion of mind . . . .''*

THIRD SESSION

Thursday Afternoon, February 26, 1914, at 2:30 o'clock.

AUTOGRAPH LETTERS BY THACKERAY—*Continued.*

390. A. L. Signed with initials. 2 pp. 32mo. [July 5, 1853.] With envelope bearing Thackeray's monogram. 2 pieces.

> * To Richard Doyle, and referring to "The Newcomes." It begins:—"*Each of the columns is 2½ pages—allow 12 lines for the chapters and letter pieces, and with a string you can easily make your calculation. . . . If you do Lord Kew make him smart, handsome and like a young swell—a square faced brisk blue-eyed bushy whiskered fellow,*" etc.

F 391. A. L. S., 1 p. 12mo. Printed heading "Whitefriars, London. 185"[3].

> * To Bradbury and Evans, in regard to the publication of "The Newcomes." It begins:—"*I am come back* (from America) *with 4 numbers and want very much to see you about illustrations,*
>
> "*An American letter too has missed me in my absence offering me 10 pounds a number from Harpers . . . . Query. Shall I or shan't I break faith with the public? Shall I have Doyle to illustrate?* etc. Signed with initial.

392. A. L. S., 2 pp. 18mo. 36 Onslow Square, August 20. 1853 or-54]. With addressed envelope. 2 pieces.

> * To Richard Doyle, reading in part:—"*The volume (of xii numbers) is sold bound, and subscribed like other books. I wrote to you two months ago saying what would be wanted for it. Have you sent an engraved title? That is the thing mainly necessary. Two allegorical frontispieces would be of no good,*" etc. The above refers to Doyle's work for "The Newcomes."

393. A. L. S., 1 p. 12mo. 36 Onslow Square, S. W. Friday [1855].

> * To Mr. Hope: beginning: "*In the fall of the year I am tracked about by a Roman fever which seizes me every month or so and prostrates me so utterly that I dont like to inflict myself on my friends,*" etc.

394. A. N. Signed with initials. 1 p. 12mo. [August 30, 1855?]. Addressed on the back to "*The Servants of W. Thackeray's Esqr. 36 Onslow Sqr, Brompton, London*"; and mailed in Paris. "*We Shall leave Paris tomorrow Wednesday, and cross to Folkstone,*" etc. (Worn in fold.)

395. A. L. S., 4 p. 12mo. Clarendon Hotel, New York, November 20, [1855 ?].

* To W. R. Macready; reading in part:—"*It is day after day skurry & turmoil friends calling strangers calling newspaper articles bawling out abuse or telling absurd personalities—you know the life well enough, and have undergone the persecution in your time. The dollars hardly compensate for it; nor the extraordinary kindness and friendliness of the real friends.*

A very interesting letter throughout, with a note at the end:—"I am permitted by Mr. Thackeray to add a line. . . . John W. Francis."

396. A. L. S., 1 p. 12mo. November 22, 1855.

* Not addressed; reading in part:—"*I am engaged to deliver lectures every day next week and every day this week except Saturday and I leave New York for Boston immediately afterwards*" etc.

397. A. N. S., 1 p. square 12mo. Clarendon Hotel, November 29th, '55.

* Written during his second tour in the United States, declining to give a benefit lecture.

398. AUTOGRAPH NOTE on a small piece of paper, undated. "*Mr. Thackeray requests the clerk of the Astor House to have the kindness to give the bearer a small account against Mr. T.*"

399. A. L. S., 1 p. 12mo. Macon (Georgia), Feb. 23, 1856. Unaddressed, and in answer to an applicant for a sentiment. Thackeray gives a quotation from Boswell's Johnson.

400. A. L., in the third person, with an interesting drawing of "THE PROFESSOR," showing his brilliant parts and an explanation at the side. 3 pp. 12mo, Hull, December 4, 1856 (back mended).

* To Mrs. Charles Dickens, beginning: "*In the absence (continental) of his daughters, Professor Thackeray has opened a letter addressed by Mrs. Dickens to those young ladies, and has forwarded (to Paris) Mrs. Dickens' polite communication . . . But why—the Professor would inquire—should not* ELOQUENT INSTRUCTION *be blended with frolic glee on this and* ALL *occasions? He would suggest that 3 of his* POPULAR LECTURES *on their late Majesties of England . . . should be delivered.*"

An extremely interesting and amusing letter.

401. A. L. S., 1 p. 18mo, 36 Onslow Square, S. W. [1853–60].

* Addressed "*My dear Mrs. Heath*" and beginning: "*Mauvaise nouvelle. Annie and Minny are both quite ill with cold and fever, and cant come. . . . The queer thing is that their Papa is so unwell too that* HIS *coming is an act of daring.*"

402. A. L. S., 5 pp. 18mo, Monday, June 30, no year (one page slightly torn).

* To William Harrison Ainsworth, beginning: "*I'M glad I wrote the 3rd letter. Its the only one which has produced a satisfactory reply. Of course I'll come to dinner on Sunday: and we are just as good friends as ever. Wasn't it much better to complain and explain?*" etc.

403. A. L. Signed with initials, 1 p. 12mo. No heading or date. Endorsed with Thackeray's name on the back.

> * To William Harrison Ainsworth, beginning: "*Here comes a note from Dickens who begs too for a remission of the dinner—as I can't have it without my two roaring animals: and the play wouldn't be worth coming to with the part of Hamlet omitted—the great Titmarsh Banquet is hereby postponed,*" etc.

404. A. N. S., 1 p. 12mo, 36 Onslow Square, S. W., Tuesday.

> * To "*Dear Lady Hawes,*" beginning: "*I have been unwell and anxious to go out of town and only waited that my daughter might keep her engagement for Thursday,*" etc.

405. A. L. Signature cut away. 1 p. 12mo, 36, Saturday, no year.

> * To "*My dear Mrs. Cole,*" beginning: "*I am going to confiscate an American rocking-chair, which has been an eye and shin-sore in my room for years past since a Yankee Captain gave it me,*" etc.

406. A. L. Signed with initials, 1 p 12mo. With envelope of the Garrick Club. Undated.. 2 pieces.

> * To Richard Doyle, 19 Cambridge Terrace. Reading in part: "*I will be at the Xhibition tomorrow Wednesday at 3 to 4 o'clock—but I don't know much fun to make.*"

407. A. L. S , 3 pp. 12mo, 36 Onslow Square, January 11. [Probably 1856.]

> * To William Harrison Ainsworth; ending: "*Now* DO *me a favor. Come up on Saturday 24th and hear the George III lecture it wont offend your loyalty. We will dine at 5 and have a good bottle of claret before we go—and I'll ask one or two cozy friends for Sunday 25th and my daughters will make you welcome,*" etc.

408. A. L S., 1 p. 12mo, 36 Onslow Square, Jan. 1, 1857.

> * Unaddressed. "*The reporters should be instructed not to give reports, but accounts of the lectures. I have been very badly treated by them already,*" etc.

409. A. L. S., 1 p. 12mo, Station Hotel, Hull [February 26, 1857]. To A. Edmonston, Edinburgh, in regard to his proposed lectures. Mounted on heavy paper, with address on back.

> * The letter begins: "*If as I presume our engagement stands as I put it—25 guas per lecture, and half of the profits, I should like to settle as soon as possible the time of going down to the North again. . . . The houses here are not so great as with you; but the Lecture Room was quite full,*" etc.

410. A. L. S , 2 pp. 12mo, Newcastle on Tyne, Feb. 26 [1857]. To A. Edmonston, care of Messrs. Edmonston & Douglas, Edinburgh. Mounted on heavy paper, with address pasted on the back.

> * In regard to his proposed lecturing tour in Scotland. It reads in part: "*I propose to come to my friend Mr. Blackwood in Randolph Crescent for Sunday 1, & a part of Monday until it shall be time to set forth for Glasgow.*"

411. A. N. S., 1 p. 12mo. Written for telegraphing to Alexander Edmonston, Edinburgh; The telegraph form, filled out in another hand; sent from Aberdeen March 21, 1857; Another telegram to the same address, March 27th. All relating to his lecturing trip. 3 pieces.

412. A. L. Signed with initials, 1 p. 12mo, 1 March [1858 ?]

* To Sir Henry Cole; reading in part: "*I think Fancy Prices of Articles of Vertu a good subject . . . Fortifications and Cannon Ranges I doubt but I'll read them if you send 'em.*"

413. A. L. S., 1 p. 12mo, 36 Onslow Square, S. W., March 2, 1859. Written on the stationery of the Garrick Club, and unaddressed.

* A letter on the Thackeray family, beginning: "*I have just found your note. I presume Mrs. Leeming's maiden name was Thackeray. Of course there are many in the North, and doubtless we come of the same stock. My progenitors are *Elias Thackeray clk. buried in Yorkshire.*
*Thomas Thackeray D.D. *1760,*" etc., etc.

414. A. L. S., 2 pp. 12mo, 36 Onslow Square, S. W., November 28, 1859.

* Not addressed. "*The Magazine is open to all comers; and because you thought I was curt and discourteous ever so long ago, and because I thought you made a proposal which had been better left alone, there is no ill-blood I trust, and no earthly reason why you should not write me a good article,*" etc.

415. A. L. S., 1 p. 12mo, 36 Onslow Square, S. W., Tuesday, March 13 [1860]. On the paper of the Athenæum Club.

* To "*My dear Mr. Hope,*" beginning: "*You are very kind to think of me. Will you give me a sight of the precious volume; and may I send for it? Might it not furnish, with the owner's permission, a pleasant 'Roundabout Paper,'*" etc.

416. A. N. Signed with initials, 1 p. 18mo. With stamp of Cornhill Magazine. No date.

* "*Dear Mr. Winfield I shall be delighted to be your godpapa,*" etc.

417. A. L. Signed with initials, 1 p. 12mo, Monday, no date. On the paper of the Cornhill Magazine.

* Addressed "*My dear C.*" and in regard to contributions. It reads in part: "*About Mr. Robinson—I cant judge at all 'till I see the articles, and 2 on* (drawing of two teapots) *as I think would be better than 3.*"

418. A. L., 1 p. 12mo. Stamp of Cornhill Magazine; no date or address.

* In the right hand corner is an inscription "*The day after the*" (*drawing of a ball*). The letter reads in part: "*When the girls told me that they had written to you to ask whether they might bring partners—their father's usually benevolent countenance looked as black as thunder*" (two sketches of himself showing his face in each mood). "*I am glad it was such a great success and will sign my name some other day—as that of your most humble servant.*"

419. A. L. S., 1 p. 12mo, 36 Onslow Square, S. W., Sept. 28, 1860.

* Not addressed. In answer to an author who has proposed to dedicate his book to Thackeray.

420. A. N. S., 1 p. 16mo, Palace Green, Kensington, W. [February, 1862].

* Addressed "Dear Evans," with a hand drawn by the author pointing to the address, and referring to the housewarming to take place on Wednesday.

421. A. N. S., 1 p. 12mo, Palace Green, Kensington, W., 1862. Concerning his financial affairs. In gilt frame, glazed.

* Written a short while after taking possession of his new house (the one in which he died), concerning which he says: "*I have spent all my money and more in building this,*" etc.

422. A. L. S., 1 p. 18mo. Palace Green, Kensington, W. No date, probably 1862.

* To "Dear Lady Londonderry," reading in part:—"*I shall be delighted, if you will promise not to put me next to Mrs. Strange Jocelyn. The last time I met her at your house (and goodness mercy knows why) she cut me as dead as ever she could cut. I am just going out after my day's work, to buy myself a gold shirt button, and prevent the painful necessity of being sown up as I was at London House last night.*" Following the signature there is a little sketch of himself, showing his collar rising about his face.

423. A. L. S., 1 p. 18mo, Palace Green, Kensington, S. W. September 4, 1863 (written on the back of a proof sheet, worn in fold).

* To "*Dear Mr. Wister*"; reading in part:—"*The publisher (Mr. Chapman & Hall), and your faithless correspondent have both been out of town, hence a delay in the matter of your story. . . . We had such a pleasant visit to your Aunt in her new kingdom in Hampshire. How I wish I had not sold my American shares until now,*" etc.

424. AUTOGRAPH NOTE on a small piece of paper, 18mo size. Undated, and written in the form of verse. "*Frank as you are beautiful fair as you are kind, Generous and artless, always of one mind: Never doubting of yourself never doubting me Will you share your meal with me wont you Virginie?*" etc.

425. VISITING CARD with the following in the handwriting of Thackeray. "*Please admit the bearer and friends to the lecture. Mr. Thackeray, Gerard House.*" In a plain envelope.

426. ENVELOPES WITH INSCRIPTIONS in Thackeray's handwriting. One with the name "*W. F. White, Esqr., &c. &c. &c.*" In Gothic style; Another with a Latin inscription, beginning:—"*Quid autour vides festucan in oculo,*" etc. (corner torn). 2 pieces.

427. AUTOGRAPH NOTE signed with initials, beginning: "*The picture is the whole gist of the doc,*" etc. On the reverse there are a number of notes in pencil referring to the Holy Land. 1 page 32mo.

428. AUTOGRAPH NOTE for a servant. "*Charles to go with a carriage for Miss Thackeray (say Mr. William Thackeray's servant) to Mr. Martin Thackeray's 86 in Gloster Place,*" etc. 6 lines on small piece of paper.

429. AUTOGRAPH NOTE written on a visiting card with address on the reverse "*Mr. C. Pearman at Mr. Thackerays Clarendon, wait for place and answer.*" On the other side, "*Astor House. Send by bearer the pills, the Seidlitz powders . . . have had another chill.*"

430. AUTOGRAPH NOTE of one line on a 12mo sheet of paper, probably to Charles Pearman. "*Put the green instrument case into the portmanteau it is in the study.*"

431. AUTOGRAPH NOTE for dinner. "*Ice for Champagne. At dinner if claret is asked for give Leoville. After dinner Mouton, Port, Sherry that came in yesterday,*" etc. 1 p. 16mo.

432. A. N. In the third person, 1 p. 12mo. Without date or address, but to Charles Pearman. "*Mr. Thackeray had arranged to leave London for Paris today but has been detained by not receiving his spectacles,*" etc.

433. A. N. Signed with initials, 1 p. 12mo. Not dated; on the paper of the Garrick Club." To Charles Pearman or the Servants of W. Thackeray's Esqr. 36 Onslow Sq.", asking to have his dressing things sent on.

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434. LORD (W. F.) AND LECHE (MRS.). Thackeray. From "The Nineteenth Century." 8vo, half morocco. N. Y. 1902

435. LUNT (GEORGE). Recollections of Thackeray. From "Harper's Magazine." 8vo, half morocco. N. Y. 1877

436. LES MÉMOIRES d'un Valet de Pied. Traduits par William L. Hughes. 12mo, half red morocco, gilt top, uncut, original covers bound in. Paris, 1859

* Presentation inscription:—"Offert à M. (name erased), par le Traducteur, William L. Hughes."

437. LETTER from the Editor of the Cornhill Magazine. 8vo, half morocco. Lond. 1860

438. LETTERS and Extracts of Letters in the possession of Thomas Hervey Baber, Esq., relating to his Public Services in the East Indies. Small 8vo, half cloth (somewhat waterstained). Lond., n. d.

* Contains a letter from Thackeray's father, and several from his uncle, W. M. Thackeray, after whom he was named.

439. LEVER (CHARLES). A. L. S., 4 pp. 12mo, April 7, 1844.

*To William Harrison Ainsworth, on literary matters and reading in part:—"*There is a decided set among Londoners—who are in any way supposed to interfere with the undivided allegiance of the public to Dickens. I have reason to believe this and do believe it—of course I expect no mercy from the clique, nor even fairness. Thackeray's rascality first opened my eyes, but they are pretty much accustomed to the sight of such blaguardism now.*"

440. LEWES (G. H.). The Life and Works of Goethe: with Sketches of his Age and Contemporaries. *Portraits.* FIRST EDITION. 2 vols. 8vo, cloth, uncut. Lond. 1855

* Contains a communication by Thackeray on Goethe.

441. LEWES (GEORGE HENRY—Author). A. L. S., 1 p. 12mo, London, Febry 13, 1863.

* To "*My dear Miss Roberts,*" reading in part:—"*But I may warn you that Thackeray is about leaving town and indeed may already be gone for aught I know. He will however doubtless write.*"

442. LIFE OF ESTHER DE BERDT, afterwards Esther Reed, of Pennsylvania. Privately printed. 12mo, original cloth. Phila. 1853

* Thackeray is supposed to have used this book in writing "The Virginians."

443. LIFE of W. M. Thackeray. By Herman Merivale and Frank T. Marzials. 8vo, half red calf, gilt top, uncut. Lond. 1891

* EXTRA-ILLUSTRATED by the insertion of about 115 portraits, views, caricatures, facsimiles, and other additions, including An Essay by W. E. Church; privately printed.

444. LILLY (WILLIAM SAMUEL). Four English Humourists of the Nineteenth Century. Lectures delivered at the Royal Institution of Great Britain in January and February, 1895. FIRST EDITION. 8vo, half cloth, uncut. Lond. 1895

* Lecture 2 is on "The Humourist as Philosopher, Thackeray."

445. LINTON (W. J.). Specimens of a New Process of Engraving for Surface-printing. *Sketches, two by Thackeray.* 8vo, half morocco. Lond. 1861

446. LITERARY WORLD (THE). Choice Readings from the best Books, and Critical Reviews. Vols. XX and XXI. [The articles on Thackeray's works by Peter Bayne.] 4to, half morocco, gilt top. Lond. 1879–80

447. LOCKER (FREDERICK). A Selection from the Works of. *With illustrations by Richard Doyle, and an etched portrait of the author.* Square 12mo, cloth, uncut (portrait stained). Lond. 1865

* Portrait of Thackeray and "Vanity Fair."

448. LOCKER-LAMPSON (FREDERICK). The Rowfant Library. A Catalogue of the Printed Books, Manuscripts, etc.: An Appendix to the Rowfant Library. *Frontispiece by Cruikshank.* 2 vols. large 8vo, half red morocco, gilt tops, uncut (somewhat waterstained). Lond. 1886–1900

* Limited to 150 and 350 copies respectively.

449. LOFTIE (W. J.). Kensington: Picturesque and Historical. *Illustrations, some colored.* 4to, cloth (binding waterstained). Lond. 1888

450. LONGFELLOW (HENRY W.). Life; and Final Memorials. Edited by Samuel Longfellow. *Portraits.* 3 vols. 8vo., half morocco (waterstained). Bost. 1886–87

451. LOVEL THE WIDOWER; A Little Dinner at Timmins's; The Christmas Books of Mr. M. A. Titmarsh; and Miscellaneous Essays, Sketches, and Reviews. *Illustrations by the author and others, those of the Christmas Books in color.* Together 4 vols. 8vo, loose in cloth covers (from the De Luxe Smith, Elder edition of Thackeray's Works). Lond. 1879–86

452. McCARTHY (JUSTIN). Reminiscences. *Portrait.* 2 vols. 8vo, half cloth, uncut. N.Y. 1899

* Contains a short sketch of Thackeray as the author knew him.

453. MACEUEN (MALCOLM). Celebrities of the Past and Present. 8vo, half morocco, gilt top. Phila. 1874

454. MACLISE (DANIEL). A Gallery of Illustrious Literary Characters. (1830–1838.) *Drawn by the late Daniel Maclise*, and accompanied by notices chiefly by the late William Maginn. 4to, cloth, gilt edges. Lond., n. d.

* Portrait and biographical sketch of Thackeray.

455. MAGAZINES. The Century, for Dec., 1901, Jan., 1902, and July, 1911; Harper's for June and July, 1911; Fortnightly Review, for May, June and July, 1911; Cornhill Magazine, No.'s 66, 67, 180 and 181, and two others. Together 14 pieces, 8vo, paper.

* All contain articles of interest to Thackeray collectors, with numerous portraits and facsimiles.

456. MAGAZINES. Miscellaneous lot, including 2 odd numbers of Punch for 1891 and '99; Greyfriar for April, 1892; The Pictorial Magazine, June and July, 1894; Cornhill Magazine, No.'s 67, 181; Several odd numbers of The Century, Scribners, Harpers, and others. Together 41 pieces, various sizes, paper.

* All have articles on Thackeray.

457. MAGAZINE EXCERPTS. The Newcomes, Harper's, N. Y. 1853; Funeral of Napoleon. Museum of Foreign Literature, Phila. 1841; Of the Illustrating of Books. *Two unpublished sketches by Thackeray*, Temple Bar, Lond. 1890; Thackeray and Rufus W. Griswold. Putnam, N. Y. 1869; and others. Together 13 pieces, 8vo, paper.

458. MALCOLM (MALCOLM). A Child's Glimpse of Thackeray. From "Lippincott's Magazine." 8vo, half morocco. Phila. 1871

459. MARKS (JOHN GEORGE). Life and Letters of Frederick Walker, A. R. A. FIRST EDITION. *Numerous illustrations.* Royal 8vo, cloth, uncut. Lond. 1896

* Numerous references to Thackeray and his daughter.

460. MARTIN (CHARLES). Twelve Victorian Celebrities. A Series of Original Portraits. *Plates and facsimiles of letters.* 4to, half morocco (somewhat stained). Lond. 1899

* Limited to 100 copies. Contains a sketch of Thackeray by Charles Martin.

461. MARTIN (THEODORE). Memoir of William Edmondstoune Aytoun. *Portrait.* 8vo, half red morocco, gilt top, uncut, original cover bound in at the end. Lond. 1867

* INSERTED IS A ONE-PAGE A. L. S. of W. M. THACKERAY TO AYTOUN. The letter probably was written during one of his happiest moods and starts with a four-line poem as follows:

"*When the bee is in the bonnet and the heather on the brae*
And the lilking bubbly jockey carols forth an ilka spray
When the Haggis in the Muirland and Estrich on the tree
Sing their matins at the sunset dost thou think my dear of me?

"*I have been reading the sweet poetry of the Incas daughter—and want to know about Saturday. Is it an engagement? I have 2 of the pleasantest dinners possible to choose out of if yours does not come off, and beg to know instanter,*" etc.

462. THE MASK. A Humorous and Fantastic Review of the Month. Edited by Alfred Thompson and Leopold Lewis. Vol. 1, Feb. to Dec., 1868. *Numerous illustrations.* Royal 8vo, half cloth. Lond. 1868

* Scarce. Cartoon portrait and references to Thackeray.

463. MASON (EDWARD T.). Personal Traits of British Authors. *Portraits.* 8vo, cloth, gilt top. N. Y. 1885

464. MASON (THOMAS). Chips from Thackeray. 18mo, boards. Glasgow, n. d.

465. MELVILLE (LEWIS). The Life of William Makepeace Thackeray. *25 portraits and illustrations.* 2 vols. 8vo, cloth, gilt tops. Lond. 1899

466. MELVILLE (LEWIS). The Life of William Makepeace Thackeray. *With portraits and illustrations.* 2 vols. 8vo, boards, cloth, uncut (covers stained and slightly broken). Chicago, 1899

* One of 100 copies on Large Paper.

467. MELVILLE (LEWIS). The Life of William Makepeace Thackeray. *Portraits and illustrations.* 2 vols. 8vo, cloth, gilt top, uncut. Chicago, 1899

* Contains 19 illustrations not in the London edition.

468. MELVILLE (LEWIS). The Life of William Makepeace Thackeray. *With portraits and illustrations.* 2 vols. 8vo, brown levant morocco, gilt backs and sides, doublures of blue levant, with inlays of red and brown, gilt tops, uncut. Chicago, 1899

* Edition limited to 100 copies on Large Paper.

469. MELVILLE (LEWIS). William Makepeace Thackeray. A Biography including hitherto uncollected Letters and Speeches and a Bibliography of 1300 items. *Portraits and other illustrations.* 2 vols. 8vo, cloth, gilt tops, uncut (small hole in one cover). Lond. 1910

* Presentation copy from the author, with inscription on fly-leaf and A. L. S. laid in.

470. MELVILLE (LEWIS). Thackeray's London. From "The English Illustrated Magazine." 8vo, half cloth. Lond. 1902

471. MELVILLE (LEWIS). Thackeray. From "Temple Bar Magazine." 8vo, half morocco. Lond. 1902

472. MELVILLE (LEWIS). The Thackeray Country. *Portrait and illustrations.* FIRST EDITION. 8vo, cloth, gilt top, uncut. Lond. 1905

473. MELVILLE (LEWIS). Victorian Novelists. *Portraits.* 8vo, cloth, gilt top, uncut. Lond. 1906

* Contains portrait of Thackeray and a chapter on his work.

474. MELVILLE (LEWIS). Prototypes of some of Thackeray's Characters. From "Chambers' Journal." 8vo, half morocco. Lond. 1906

475. MELVILLE (LEWIS). The Beau of the Regency. *With 53 portraits, caricatures and other illustrations, including 2 in color.* FIRST EDITION. 2 vols. 8vo, cloth, gilt tops, uncut. Lond. 1908

* Mention is made of Lord Steyne's prototype, "Vanity Fair," etc.

476. MELVILLE (LEWIS). Some Aspects of Thackeray. *Portraits and facsimiles.* 8vo, cloth, gilt top, uncut. Bost. 1911

477. MELVILLE (HELEN AND LEWIS). A Thackeray Year-Book. *Portrait.* 12mo, cloth, gilt top, uncut.

* Presentation copy from "Lewis Melville." Lond. 1911

478. MEMORIALS of Charterhouse. A Series of original views taken and drawn on stone by C. W. Radclyffe. Folio, old half calf (slightly stained and foxed). Lond. 1844

* Thackeray entered Charterhouse when only 10 years old.

479. MERIVALE (HERMAN). About Two Great Novelists. 8vo, half morocco. Lond. 1888

480. MERIVALE (HERMAN) AND MARZIALS (FRANK T.). Life of W. M. Thackeray. 12mo, cloth, uncut. Lond. 1891

481. MERIVALE (HERMAN) AND MARZIALS (FRANK T.). Life of W. M. Thackeray. 8vo, cloth, gilt top, uncut (binding water-stained). Lond. 1891

* Large Paper Copy.

482. MERRIMAN (J. J.). W. M. Thackeray. From "Parish Magazine." 8vo, half morocco. Lond. 1889

483. MISCELLANEOUS LOT of about 150 articles on Thackeray, taken from English and American magazines, periodicals, newspapers, etc. From about 1860 to the present time. About 150 pieces, various sizes, paper.

484. THE MONTH. July, 1851. Edited by Albert Smith and *illustrated by John Leech.* 12mo, cloth, original wrappers bound in. Lond. 1851

485. THE MONTH. A View of passing Subjects and Manners. By Albert Smith and John Leech. July to Dec., 1851. Square 12mo, original boards (slightly water-stained). Lond. 1851

486. MOORE (ISABEL). Talks in a Library with Laurence Hutton. *Portraits and facsimiles of sketches, including one by Thackeray.* 8vo, half boards and cloth, uncut. N. Y. 1905

* Many interesting references to Thackeray, who appeared to be one of Hutton's favorite authors.

487. MORRIS (MOWBRAY—Editor and Writer). A.L.S., 3 pp. 8vo, London, 20th November, 1850. On paper of "The Times."

*To "My dear Phillips," reading in part:—"*I send you David Copperfield . . . You shall have the earliest copy of Pendennis which will be completed in December. Thackeray and Dickens afford ample scope to your powers of analytical criticism, and the accident of these two serials being published at the same time, together with certain points of resemblance in their plans seems to invite a comparison,*" etc.

488. MR. BROWN'S Letters to a Young Man about Town. 8vo, boards, uncut (back scorched). Cambridge, 1901

489. MR. THACKERAY'S WRITINGS in "The National Standard" and "Constitutional." To which is added an Elegiac Poem (1864), by Sebastian Evans. *Portrait and facsimiles.* 8vo, half red roan, gilt top, uncut. Lond. 1899

* Only 500 copies printed.

490. MR. THACKERAY'S WRITINGS in "The National Standard," and "Constitutional." To which is added an Elegiac Poem (1864), by Sebastian Evans. *With fac-similes of all the illustrations by the author (proofs on India paper) and the portrait, in three states.* 8vo, crimson morocco, gilt, gilt top, uncut. Lond. 1899

* Limited to 500 copies.

491. MUDGE (ISADORE GILBERT) AND SEARS (M. EARL). A Thackeray Dictionary. The Characters and Scenes of the Novels and Short Stories Alphabetically Arranged. 8vo, cloth, gilt top. Lond. 1910

492. —— Another copy of the same.

493. MY WIFE or my Place; a Petite Comedy, in Two Acts. By C. Shannon and T. J. Thackeray, Esqrs. 12mo, stitched. Baltimore, 1831

494. —— Another copy, the same.

ORIGINAL MANUSCRIPTS.

By Thackeray, Several of the Most Interesting of which are Unpublished.

495. NOTE BOOK, undoubtedly once the property of Thackeray. Contains 10 pages of writing in his autograph, being poems copied from various sources, an original Essay, and 9 pen-and-ink sketches. 12mo, half leather (worn).

* The poems are as follow: "Back and Syde," a poem in five stanzas covering 2 pages; "When I was a Girl," by Theodore Hooke, filling three pages; "Tobacco is an Indian Weed," from "Pills to Purge Melancholy," one page; "The Grey Friar," one page; and a short original discourse on the Descent of Man. Although no signature of Thackeray appears anywhere in the book, the writing is unmistakably the same as that appearing in any of his later MS. or letters.

After Thackeray's death this book became the property of C. A. McDowell, whose signature appears on the fly-leaf and who used it for a personal account book.

496. MANUSCRIPT POEM in the handwriting of Thackeray, headed: "*A Monody by Rd. West Esq. son to the chancellor of Ireland & Grandson to Bp. Barnet.*" 29 lines on a 12mo sheet of Athenæum Club paper.

497. ORIGINAL MANUSCRIPT POEM, evidently written when he was young. "A Quarter of an Hour." 112 lines on four pages of note paper. It begins:

"*An imposition? Yes, 'tis true*
I owe it and will pay my due;
Upon a quarter of an hour."

498. ORIGINAL MANUSCRIPT POEM. "Nothing." Twenty-two lines written in ink on a small sheet of paper. Beginning:

"*Nothing, sweet object of the Poet's dream*
Engaging Nothing! thou shalt be my theme:
A trophy to thy fame he best will raise
Who sits and utters Nothing in thy praise."

499. ORIGINAL MANUSCRIPT of 25 lines in verse on two sides of an octavo sheet of paper, with 2 pen-and-ink sketches of heads. Beginning: "*Though we never say it.*" Broken at the folds. Probably unpublished.

500. AUTOGRAPH NOTES for a Dinner Speech written on one 12mo sheet of writing paper. Eighteen lines, beginning: "*The Indian General. I came prepared with the Stars and Stripes—the frigate never came into port.*" Mentions Bancroft, Prescott, Ticknor, Story, Longfellow and Irving.

501. AUTOGRAPH POEM. 13 lines of original verse on a 16mo page of paper. The lines begin: "*To Strasburg as I went.*" Underneath are four lines entitled "*To Switzerland.*"

502. ORIGINAL MANUSCRIPT POEM, written by Thackeray on a quarto sheet of paper, folded. 38 lines in two columns, with the title "*Ein junger mann nahm sich ein Weib.*"

* The poem begins:

"*Unto himself a young man took*
A pious wife, of comely look.
His house he did commit to her,
Without her would not speak or stir,
So she her husband overawed
No more to wine he went abroad."

This does not appear in the collected edition of "Ballads," and, so far as we are able to discover, has not been published. It is complete, and, judging from the corrections and changes in the text, probably is the first and only draft.

503. ESSAYS BY DR. PACIFICO. A GENERAL GRUMBLE. ORIGINAL MANUSCRIPT of this Essay by Thackeray, 5 pages 12mo, entirely in his handwriting.

* This manuscript is complete and probably was written for publication as one of the "Proser Papers by Dr Solomon Pacifico." It begins: "*By nature I am a grumbler and I suppose destined always to be in opposition. The minority (except indeed when it is a very large one) seems to me to be almost always right: for instance it was only when I found so many people disputing Lord Palmerston's conduct in the affairs of my much-injured namesake at Athens that I determined at length that his lordship was right: and put down my name to a club dinner which is to be given in his honour. Ah, how we shall miss our dear chief, our Goyer, our Alexis.*"

An important and interesting specimen. Published in "Punch."

504. ORIGINAL MANUSCRIPT OF A POEM, written by Thackeray on a 12mo sheet of note paper, 4 stanzas containing 20 lines, with a small sketch of a woman's face in the corner.

* The first verse reads:

"*They set the good king down to bake*
The good king Alfred burned the cake.
His thoughts were for his country's sake
How could he heed a muffin-cake?
A man who has a crown at stake
A sorry cook, methinks, will make."

This was published in "The Orphan of Pimlico," but there are differences in the text.

505. MANUSCRIPT in the handwriting of Thackeray, evidently intended for a child's story or burlesque. Eleven lines on one 4to sheet of paper. It begins: "*Sketch in the reducing Principlé of Paolo di Piacenzo represents the triumphant return of Baron Stredlitz to the homes of his ancestors after the battle of Slodkowsky.*" Probably unpublished.

506. AUTOGRAPH MANUSCRIPT OF A SHORT STORY. Written on one side of a 12mo sheet of paper, 23 lines. There is no written title, but it is complete and begins: "*It cannot be expected that a story which has a teapot for a title can be a tale of tempestuous or stormy excitement.*" There are numerous changes and corrections. Probably unpublished.

507. JOHN LEECH'S PICTURES OF LIFE AND CHARACTER. ORIGINAL MANUSCRIPT of part of the Review printed in the Quarterly Review for Dec., 1854. One page of 20 lines, beginning: "*Sons ever flogged? Have they not dressing-rooms, hair-oil, hip-baths & Baden towels? And what picture-books the young villians have,*" etc.

508. ORIGINAL AUTOGRAPH POEM; pen-and-ink sketch at the side, with heading: "From Schiller's Tragedy The 29th of January." Oblong sheet of heavy paper, evidently taken from a drawing-book, with a characteristic and finely-finished drawing in ink, somewhat in the style of those in "The Rose and the Ring;" showing Charles I kneeling at the block while Cromwell, with an immense ax in his hand, removes his mask.

*The lines begin:

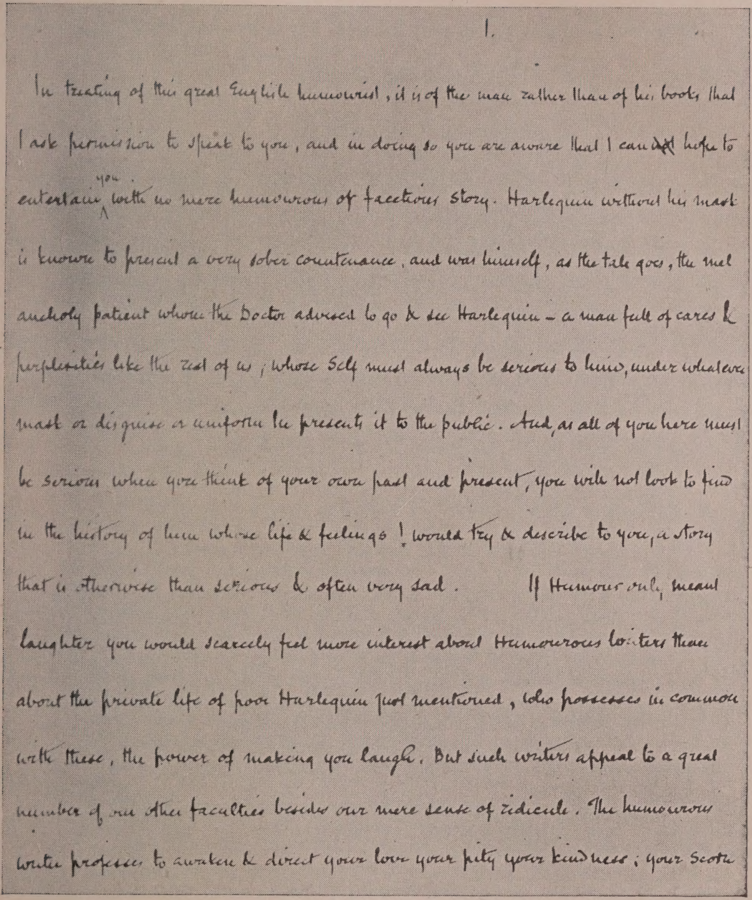
"*Executioner removing his mask.*"
Charles. "*Ha!*
Ex. *Listen Charles Stuart! 'tis not yet too late*
Give me th' Archbishopric of Canterbury
Give me the Bath, the Garter & the Horse Guards
Create me Earl St. Neots, Duke Huntingdonshire
Appoint me Lord High Chancellor of England
Field Marshal, Master of Ceremonies
With some more places I forget at present."
Charles. "*What more?*"

509. ORIGINAL MANUSCRIPT POEM. "Sorrows of Werther." Four stanzas of 4 lines each written on a quarto sheet of blue paper. Printed in "Ballads," 1855.

* The text is the same as the printed version in the "Ballads." The compositor's name, "Steele," is written at the top of the page. The ballad begins:

"*Werther had a love for Charlotte*
Such as words could never utter
Would you know how first he met her?
She was cutting bread and butter."

510. ORIGINAL AUTOGRAPH MANUSCRIPT of the Lecture on Jonathan Swift, the first article of ENGLISH HUMORISTS OF THE EIGHTEENTH CENTURY, comprising 21 pages written by Thackeray and the remaining 32 pages in the autograph of his daughter, Anne Thackeray Ritchie, with numerous corrections by the author. Also, three pages of the lecture on Prior, Gay, and Pope, and nine pages on Hogarth, Smollett, and Fielding, both in the autograph of



1.

In treating of this great English humourist, it is of the man rather than of his books that I ask permission to speak to you, and in doing so you are aware that I cannot hope to entertain you with no mere humourous of facetious story. Harlequin without his mask is known to present a very sober countenance, and was himself, as the tale goes, the melancholy patient whom the Doctor advised to go & see Harlequin – a man full of cares & perplexities like the rest of us; whose Self must always be serious to him, under whatever mask or disguise or uniform he presents it to the public. And, as all of you here must be serious when you think of your own past and present, you will not look to find in the history of him whose life & feelings I would try & describe to you, a story that is otherwise than serious & often very sad. If Humour only meant laughter you would scarcely feel more interest about Humourous writers than about the private life of poor Harlequin just mentioned, who possesses in common with these, the power of making you laugh. But such writers appeal to a great number of our other faculties besides our mere sense of ridicule. The humourous writer professes to awaken & direct your love your pity your kindness; your scorn

MANUSCRIPT OF "THE ENGLISH HUMORISTS"
LECTURE OF JONATHAN SWIFT.
(See No. 510.)

Mrs. Ritchie, the latter differing entirely from the published text. Bound with the text of the "English Humourists of the Eighteenth Century," from the Chapman & Hall edition. *Numerous proof illustrations on India paper.* All mounted to 4to and bound in red levant morocco, gilt, gilt top, in cloth slip case.

* Inserted is a 4 pp. A. L. S. from Mrs. Ritchie, disposing of this manuscript.

(See Illustration.)

THACKERAY'S MANUSCRIPT COPY OF HIS LECTURE.

511. HUMOUR AND CHARITY. A LECTURE; first delivered in New York at the Church of The Messiah in behalf of a charity at the time of Thackeray's American tour in 1852–53. It was subsequently repeated under the title of "Weekday Preachers," with variations in the text to fit the time and place. 36 pages 4to and large 4to, in the handwriting of W. M. Thackeray and of his daughter, Anne Thackeray. Original pen-and-ink drawing in the form of an initial "H," showing a king sitting on his throne, with a castle in the background.

* There are three pages, all in Thackeray's writing, to be used as introduction and conclusion on different occasions. One of these was used at the time the lecture was given in New York, and reads in part: "*I am glad that our last meeting should be in behalf of an American and an English charity.*" Another differs from the above, and has a short prologue. The third page begins with a joke and continues: "*I am bound to tell you that it is not a new performance. Only it appears with a new title. I have already twice read* [it] *in London. . . . Once it was delivered for the benefit of a Jewish benevolent society; twice in behalf of unfortunate and meritorious brethren of the pen* [Angus B. Beach and Douglas Jerrold]. *I own also to having read the lecture in Scotland and America,*" etc.

The thirty-three pages of the lecture proper appear to be complete, but as the material required slightly different treatment in the various places where it was delivered it is difficult to connect the introductory matter with the body of the lecture. Judging from the beginning, this version was written, in part at least, after the lecture had been given a few times. The first page begins: "*The two brightest wits who sat at the kindly Punch-bowl are never more to make it ring with their laughter. A'Beckett fell last year. . . . A few weeks ago and Jerrold still sat there; the wittiest man,*" etc.

Eleven of the leaves are entirely in the handwriting of Thackeray, and these are scattered throughout. The remainder are in the autograph of Anne Thackeray, now Lady Ritchie. There are corrections and additions by Thackeray throughout.

The last seven leaves are mainly about Charles Dickens and his writings.

(See Illustration.)

512. ORIGINAL MANUSCRIPT POEM beginning "'Tis about a young pot boy." Thirty-nine lines in pencil written on three pieces of paper of different sizes. There is a pencil sketch of the pot-boy and several drawings of horses on the margins and elsewhere. Probably unpublished.

> * The first verse follows;
>
> "*Tis about a young pot boy and a servant of all-work*
> *All at the Duke of Suffick in Branding St. Walworth*
> *At Lambeth Street office this pot boy was heard*
> *For attempting to strangle pore Elisabeth Bird*
> *(A dreffle sad story as ever occurred)*
> *Ritooral.*"
>
> This is supposed to be one of the "Ballads of Policeman X."

513. ORIGINAL AUTOGRAPH MANUSCRIPT SPEECH delivered during his parliamentary campaign in 1857. Nineteen lines written on a double sheet of blue note paper bearing the stamp of the Reform Club.

> *This has been placed by Mrs. Ritchie as part of a speech prepared by Thackeray for the Oxford election campaign. It begins:—"*I am a Gower says Lord Granville, and the only one of that name who holds official employment,*" etc.

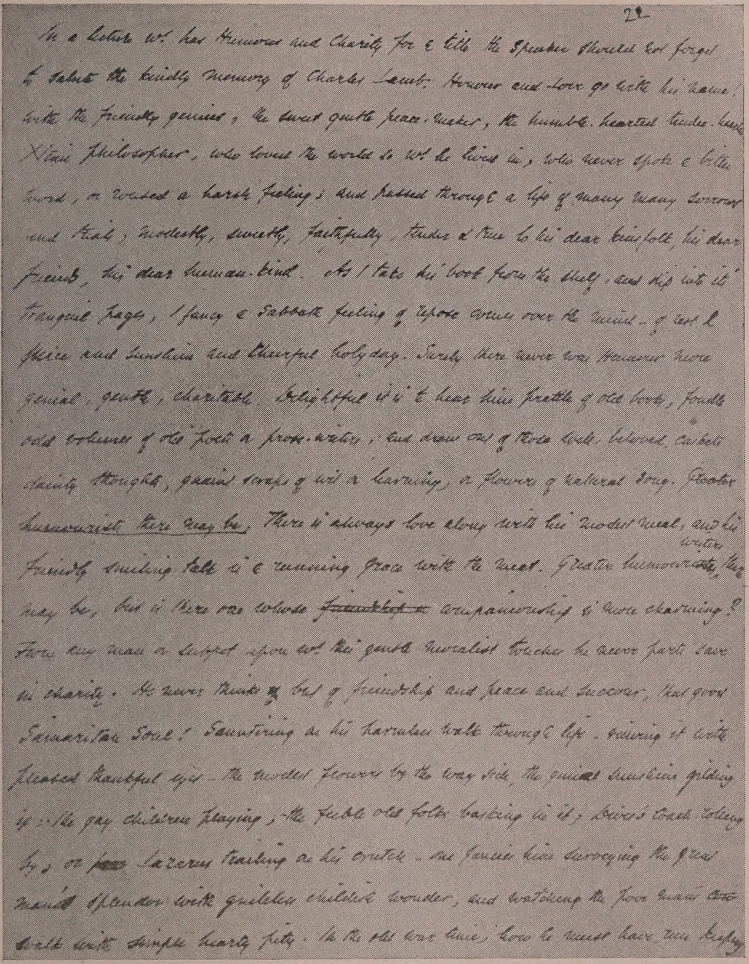
ORIGINAL MANUSCRIPT OF THE PINNER SPEECH.

514. SPEECH delivered at Pinner at the Annual Festival to Commemorate the Establishment of the Commercial Travellers' Schools. ORIGINAL MANUSCRIPT, written on 8 pages, 8vo. With the printed text of the Speech as reported in the "Examiner," January 2, 1858. *3 portraits inserted.* The whole mounted to 4to, and bound in red morocco, gilt, gilt top, in cloth slip case.

> * An unusually clean manuscript, with but few corrections; but differing materially from the speech as reported. At one point Thackeray refers to Dickens' Nicholas Nickleby: "*When the respected Mr. Squeers, of Dotheboys Hall, announces that he proposes to take a limited number of pupils—I should rather say a number of limited pupils—it is not because he is in love with the little darlings that he does it, but because he designs to extract a profit out of them. It always pains me to think of the profits to be screwed out of the bellies of the poor little innocents,*" etc.

515. ORIGINAL AUTOGRAPH MANUSCRIPT of his Review of "Warburton's Conquest of Canada." 20 lines on a quarto sheet of paper (worn in fold).

> *A very important item and probably unpublished. It reads in part:—"*Yet the royal obstinacy was a godsend in this case and the loss an incomparable gain—a gain in wealth to us and to the States—a gain in immeasurable social and political progress and liberty to all the world. Such a gain as we never could have atchieved* [*sic*] *had the brightest jewel still glittered in the British diadem—had the colony succumbed, Loyalty conquered, and Mr. Washington been hanged,*" etc., etc.



22

In a lecture wh. has Humour and Charity for its title the Speaker should not forget
to salute the kindly memory of Charles Lamb. Humour and Love go with his name;
with the friendly genius, the sweet gentle peace-maker, the humble-hearted tender-hearted
Xtian philosopher, who loved the world so wh. he lived in, who never spoke a bitter
word, or roused a harsh feeling; and passed through a life of many many sorrows
and trials; modestly, sweetly, faithfully, tender & true to his dear kinsfolk, his dear
friends, his dear human-kind. As I take his book from the shelf, and dip into its
tranquil pages, I fancy a Sabbath feeling of repose comes over the mind – of rest &
peace and sunshine and cheerful holyday. Surely there never was Humour more
genial, gentle, charitable. Delightful it is to hear him prattle of old books, fondle
odd volumes of old poets & prose-writers, and draw out of those well-beloved caskets
dainty thoughts, quaint scraps of wit & learning, & flowers of natural song. Greater
humourists there may be; There is always love along with his modest meal, and his
friendly smiling talk is a running grace with the meat. Greater humourous writers, they
may be, but is there one whose ~~friendship &~~ companionship is more charming?
From any man or subject upon wh. this gentle moralist touches he never parts save
in charity. He never thinks but of friendship and peace and succour, that good
Samaritan soul! Sauntering on his harmless walk through life – viewing it with
pleased thankful eyes – the modest flowers by the way side, the genial sunshine gilding
it:- the gay children playing; the feeble old folks basking in it; Dives's coach rolling
by; or ~~poor~~ Lazarus trailing on his crutch – one fancies him surveying the great
man's splendour with guileless childish wonder, and watching the poor man ~~[illegible]~~
walk with simple hearty pity. In the old war time, how he must have run deeply

MANUSCRIPT OF LECTURE "HUMOUR AND CHARITY."
(See No. 511.)

516. ORIGINAL AUTOGRAPH MANUSCRIPT of his Review on "Maxims of Sir Morgan O'Doherty." By Charles Lever or William Maginn. Written on three narrow 8vo slips of paper, 73 lines in all.

* A very important and interesting criticism, probably unpublished. It reads in part:—"*Who Sir Morgan really was or is; whether he be alive or dead, an Irishman or a Scot, a military man or a civilian I cannot say, or whether the manners & customs of Edinburgh or London were ever like those represented by the facetious knight—but our manners of to-day are certainly not those represented in this funny little book,*" etc.

517. AUTOGRAPH MANUSCRIPT Receipt for making ragout. 2 pp. 12mo, on blue stationery with the Athenæum Club heading.

*It begins:—"*This ragout should be cooked in a stewpan rather broad than deep, and of thin tin or iron, as the concoction must be cooked in a few minutes, & so quickly that the liquor must be reduced to the necessary point by the time the fish is cooked.*" The list of ingredients follows. Written partly in his perpendicular hand and partly in the slanting style.

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518. NADAL (E. S.). Thackeray's Relations to English Society. From "Scribner's Monthly." 8vo, half morocco. N. Y. 1881

519. NAPIER (MACVEY, Editor). Selection from the Correspondence of the late Macvey Napier, Esq. FIRST EDITION. 8vo, cloth, uncut. Lond. 1879

* Contains two Thackeray letters.

520. NAPOLEON MEDAL. Second Funeral. Obverse—View of the funeral procession: "Funerailles de L'Empereur, 15 Dere. 1840." Reverse—"En Exécution de laloi du 10 Juin 1840, Le Prince de Joinville Ramène en France de L'ile Ste. Hélène les restes mortels de L'Empereur Napoleon." By Montagny. Size 57 mm. BRASS.

521. NATIONAL SHAKESPEARE COMMITTEE and the Late Mr. Thackeray. 8vo, paper, 23 pp. Lond. [1864]

522. NATIONAL SHAKESPEARE COMMITTEE and the late Mr. Thackeray. 8vo, half morocco. Lond. [1864]

523. NINETEEN ILLUSTRATIONS by William M. Thackeray and others. 4to, half morocco (water-stained). Lond., n. d.

524. NINETEEN ILLUSTRATIONS by William M. Thackeray and others. Designed for the Cornhill Magazine, Lond., n. d. Charles Dickens by Pen and Pencil (Kitton), Lond. 1890; Life of Henry Wadsworth Longfellow. Edited by Samuel Longfellow, 2 vols., Bost. 1886; Memorials of Longfellow, Edited by Samuel Longfellow, Bost. 1887; Follies of the Year by John Leech. *Colored plates.* Lond. n. d. Together 6 vols., various sizes and bindings (water-stained).

525. NOEL (RODEN). Thackeray. From "Victoria Magazine." 8vo, half calf. Lond. 1864

526. THE NORTH AMERICAN MISCELLANY. Vol. II. *Illustrated.* 8vo, half cloth (slightly stained).

* Contains notices of Thackeray's Lectures. Bost. 1851

527. NORTH BRITISH REVIEW. February, 1864, No. LXXIX. 8vo, original wrappers, uncut (back worn).

* Article VIII, "Thackeray." Edinburgh, 1864

528. NORTH (WILLIAM). A. L. S., 2 pp. 4to. 141 Ninth Street, 12th July, 1854.

* North was the author of ''Anti-Coningsby,'' ''The Slave of the Lamp,'' etc., and committed suicide in New York City in January 1855. The letter reads in part: ''*I herewith enclose what Byron used to call a 'Pome' somewhat fierce and flaming . . . . Somebody should offer me a round sum to write a 'social novel' if it were only to give me a chance of justifying my abuse of that admired old ex-note shaver W. M. Thackeray and Co.*''

529. NORTON (CAROLINE). A. L. S., 3 pp. 8vo. No date or place.

* To ''*Dear Mr. Panizzi,*'' reading in part: ''*If Mr. Thackeray will send his reply to Lord Melbourne it will save time & be more correct . . . . Tell Mr. Thackeray the hour is ½ past 7* really, *not nominally, as is usual in London invitations.*

530. NOVELS by Eminent Hands. Small 12mo, leather, gilt top, uncut. N. Y. 1895

531. OLIPHANT (MRS.). Annals of a Publishing House. William Blackwood and His Sons. Their Magazine and Friends. *Portraits.* 3 vols. 8vo, half cloth. N. Y. [Edinb.] 1897

* Biographical Notes on Thackeray.

532. O'NEIL (HENRY NELSON—Historical Painter). A. L. S., 2 pp. 12mo, Bayswater, March 12 [1858]. Asking Thackeray to call at his studio and express an opinion on "Eastward Ho!" the most popular of all his paintings.

533. ORR (LYNDON). Thackeray and Mrs. Brookfield. From "Munsey's Magazine." 8vo, half morocco. N. Y. 1909

534. THE OXFORD AND CAMBRIDGE MAGAZINE, for 1856. Conducted by members of the two Universities. 8vo, cloth, uncut (waterstained). Lond. 1856

* Contains criticisms on "The Newcomes," articles by D. G. Rossetti, William Morris, etc. SCARCE.

535. PAILTHORPE (F. W.). ORIGINAL WATER-COLOR DRAWING. "*Colonel Newcome at the 'Cave of Harmony.'*" Signed in pencil. 8vo, mounted, framed and glazed.

536. PARIS SKETCH BOOK (THE). 2 vols. 12mo, cloth (binding of vol. 2 stained). N. Y. 1852

537. PARODIES of the Works of English & American Authors, collected and announced by Walter Hamilton. 6 vols. large 8vo, cloth (slightly waterstained). Lond. 1884–1889

* Pages 212 to 222 in volume 5 are devoted to parodies on Thackeray's works.

538. MANUSCRIPT DIARY KEPT BY E. C. PEARMAN on Thackeray's second and last trip to the United States. 65 pages written in ink. In a 12mo, morocco covered note-book.

* Charles Pearman accompanied Thackeray on his second lecture tour in America, and his diary begins with the departure from England on October 13, 1855, on the ''Africa.'' He gives his impressions of America very frankly, tells of Thackeray's movements from city to city—the only account we have —and gives numerous interesting accounts of the happenings in various places, including his sensations at a sale of negro slaves in the South. In one place he writes: ''*People are mad to see the author of 'The Newcomes'—hundreds of letters come for his autograph—the papers announced him with two colors.*'' He tells a good story on Thackeray: ''*Mr. T. coming to bed went into the wrong room and began to pull off his things when a voice called out* Well Georgey. *When he heard o, lor didn't he scamper and nearly broke his neck up the stairs. He has told his friends and he says it is in the papers and says he was—x.*'' . . . . ''*Nov. 1st. the first Lecture was in a Chapel, it was crowded —persons were refused admission—little nervous going off—he was welcomed heartily the lecture was too smutty for the fair sex—1 hour ¾,*'' etc., etc.

This diary is entirely unpublished, and furnishes a perfectly natural account of the happenings on this journey. As it was not intended to be perused or published the writer has been delightfully frank and honest in his opinions.

539. PEDIGREE of Thackeray (The). Extracted from ''The Herald and Genealogist, Vol. 2, 8vo, half green morocco, uncut. Westminster, 1864

* Only fifty copies printed.

540. PEDIGREE of Thackeray (The). [The Herald and Genealogist. Edited by John G Nichols. Part XI. September, 1864]. 8vo, half red morocco, gilt top, uncut, original covers bound in. Lond. 1864

541. PERRY (BLISS). A Study of Prose Fiction. 8vo, cloth. Bost. 1903

542. [PERRY (KATE).] Reminiscences of a London Drawing Room. Chesham Place, 1849. 8vo, original blue wrappers. [Privately printed, *ca.* 1860]

* A few copies were made for presentation. Miss Perry was a very firm friend of Thackeray's and this little book contains references to him on almost every page, including her accounts of the selection of the name for ''Vanity Fair.''

543. —— Another copy, the same.

544. PERSONAL REMEMBRANCES of Sir Frederick Pollock. Vol. 2, Lond. 1887; The Life of Edward Fitzgerald (Wright), Vol. 2, N. Y. 1904; The Virginians (Thackeray), No. 23 of the original parts, Lond. 1859; The Bibelot, No. 10 of vol. 4, Portland, 1898; The Library of George W. Childs (Robinson), Phila. 1883. Together 5 pieces 8vo and smaller, cloth and paper.

545. PHILLIPS (CLAUDE). Frederick Walker and his Works. *Illustrated.* Royal 8vo, half morocco, gilt top, uncut, original covers bound in. Lond. 1894

546. THE PHILOBIBLION. A Monthly Bibliographical Journal. Vols. 1 and 2, 1861–64. 2 vols. in one, 8vo, half morocco, gilt top, uncut. Lond. 1861–64

* Catalogue of Part 25 contains titles of books from Thackeray's library.

547. PHILOBIBLION, Vols. 1 and 2, 1862–63, 24 numbers; The Bookworm, 6 odd numbers; The Bookmart, 24 numbers, 1887–90, not consecutive; and several others. Together about 40 pieces, various sizes, paper.

548. PHOTOGRAPH of Napoleon caricatures by Thackeray. Five figures, "Boney" in the centre drawing his sword; two others of him bust length; and one of the Duke of Wellington. Large folio, rolled.

549. PHOTOGRAPHS and other facsimiles of original Drawings, Letters and Manuscripts by W. M. Thackeray, many of which are in the Lambert Collection. About 60 pieces, various sizes.

* A very interesting lot for purposes of comparison.

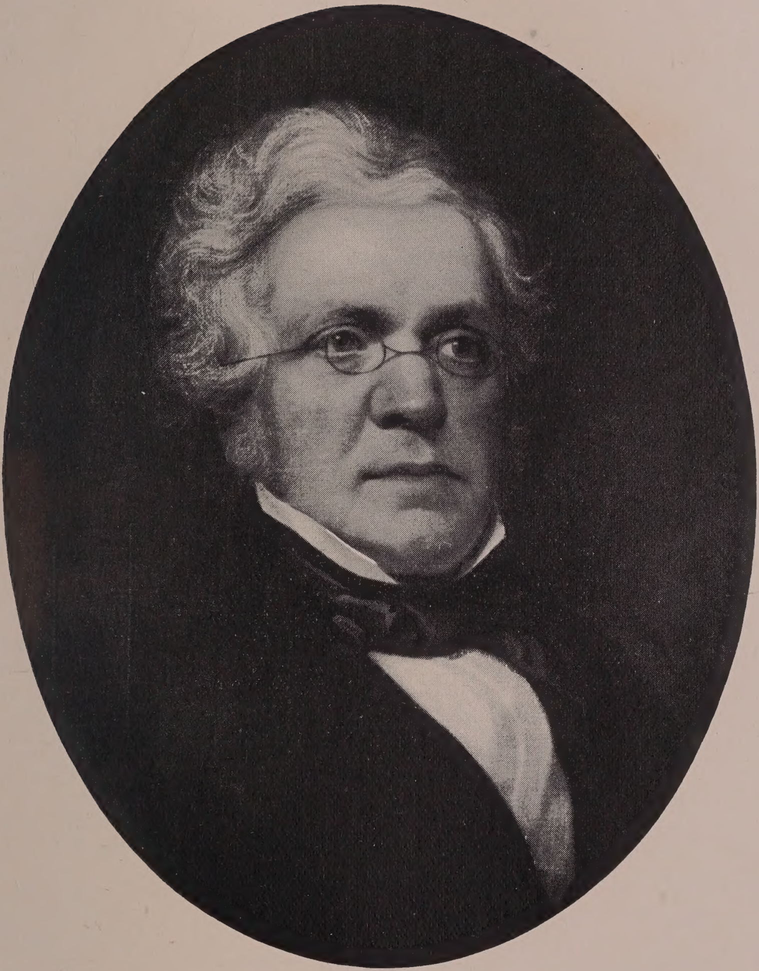
550. PICCADILLY ANNUAL (THE), of Entertaining Literature. *With illustrations by W. M. Thackeray, Holman Hunt, G. Du Maurier, and others.* 8vo, half morocco, original wrappers bound in. Lond. 1870

551. PLANCHÉ (J. R.). The Recollections and Reflections. A Professional Autobiography. *Numerous facsimiles of sketches, etc.* 2 vols. 8vo, half morocco, gilt tops, uncut. Lond. 1872

* Contains the following by Thackeray: Facsimile of a sketch of Charles IX firing at the Huguenots, Signor Balfi, and a note addressed to Planché.

552. PLANCHÉ (J. R.). The Recollections and Reflections. 2 vols. 8vo, cloth (covers spotted). Lond. 1872

553. POLLOCK (W. H.). Some Drawings by Thackeray. From "Century." 8vo, half morocco. N. Y. 1884



William M. Thackeray.
Portrait in Oils by J. R. Lambdin.
(See No. 554.)

PORTRAITS.

Original Portraits of Thackeray in Oils, Water-colors, Marble, and other Mediums.

554. LAMBDIN (J. R.). ORIGINAL PORTRAIT IN OIL COLORS of W. M. Thackeray. Bust, turned slightly to right. Oval height 15¼, oval width 12¼. In wide gilt frame and shadow box, glazed.

* Reproduced in "Century Magazine," July, 1911. Lambdin helped to entertain Thackeray in Philadelphia in 1855.

(See illustration.)

555. CROWE (EYRE). ORIGINAL PENCIL SKETCH OF THACKERAY dressed as a Turk smoking a long Turkish pipe. Used as the cover design on "Notes on a Journey from Cornhill to Grand Cairo." With the autograph signature: "*W. M. Thackeray 1845.*" 12mo, mounted to 4to.

556. D'ORSAY (COUNT). ORIGINAL CRAYON AND PENCIL PORTRAIT OF THACKERAY. Half-length to left. Signed in pencil: "*Gore House 16 June 1848 d'Orsay fecit.*" With the autograph signature of Thackeray in ink. Size 8 x 10 inches, in a gilt frame, glazed.

* Of this fine portrait Mrs. Ritchie writes, in 1902: "*Mr. Reginald Smith has presented us, as a Christmas gift, the D'Orsay drawing, nicely framed to hang on our walls.*"

557. DRUMMOND (W.). ORIGINAL WATER-COLOR DRAWING. Portrait of Thackeray in 1850. Three-quarter length, in frock coat and light trousers, right hand resting on hip, hat in the other and elbow on a pedestal. Signed, "*W. Drummond, 1850.*" Size 12 x 16 inches. Framed and glazed.

558. ORIGINAL WATER-COLOR PORTRAIT OF THACKERAY in top-hat and street costume, mounted on a grey horse. In a gilt frame. Size 13 x 16 inches.

* Lewis Melville in his "Biography of Thackeray" attributes this portrait (with a query) to D. Dighton. A signature appears in the lower corner of the picture, but it is illegible.

559. ORIGINAL PEN-AND-INK SKETCH for the initial vignette of chapter III, vol. I of "Pendennis." 8vo, mounted to 4to.

* The figure is that of a butler with a basket and bottles, (said to be a portrait of John, Thackeray's butler). The Initial "A" for "Arthur" the first word of chapter 3. Beneath Thackeray has written, "*Chap. III, 1st vol. Pendennis. John go and get some madeira.*"

560. LAURENCE (SAMUEL). ORIGINAL CRAYON DRAWING. Portrait of Thackeray. Profile bust to right. With a faint pencil inscription: "Sketch by Laurence from life." 12mo, mounted to 4to, framed and glazed.

561. LAURENCE (SAMUEL). ORIGINAL CRAYON PORTRAIT OF THACKERAY. A sketch for the portrait of 1853. Life size head, full front. Signed in pencil. Folio, mounted, framed and glazed.

> * "*A man,*" said Thackeray, "*with greater skill than Laurence in drawing crayon portraits in a couple of hours, I could not name. One of more genius than he possesses in his own line of work 'never made pretty mock of humanity.'*" See James Grant Wilson's "Thackeray in the United States."

562. BRONZE PLAQUE. Relief portrait of Thackeray. Bust to right. By R. B. Goddard, 1896. Size 6½ x 8 inches. In wide oak frame.

563. LEECH (JOHN). ORIGINAL PENCIL DRAWING. Caricature of Thackeray delivering his first lecture on the English Humourists. Autograph note on the back: "*Thackeray's Lectures on the English Humourists. 'Mr. Michael Angelo Titmarsh as he appeared at Willis' Rooms in his celebrated character of Mr. Thackeray.'*" 12mo, mounted to 4to, framed and glazed (both sides).

> * Leech was one of a number of Thackeray's friends who were present to hear his first attempt at lecturing, and to encourage him on account of his great nervousness. Apropos to this Thackeray wrote the delightful letter to Doyle, which is quoted elsewhere in the catalogue.

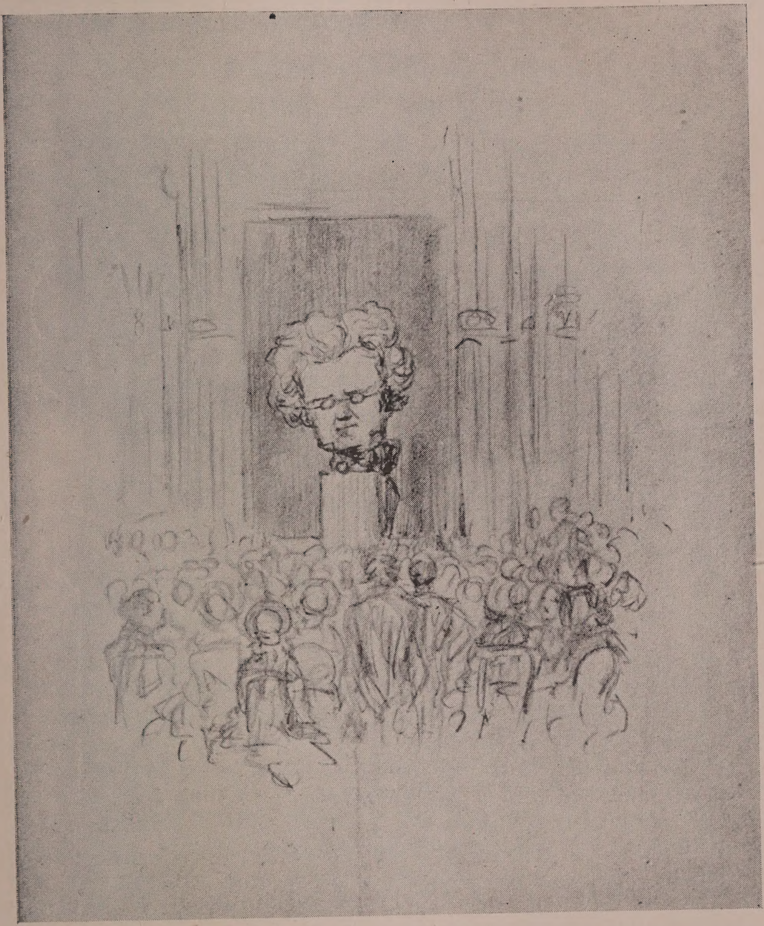
(See Illustration.)

564. MACLISE (DANIEL). ORIGINAL CRAYON DRAWING. Portrait of Thackeray in 1857. Large full front bust. Signature hardly discernible: "*D. Maclise, 1857.*" Size 12½ x 17½ inches. In oak frame.

565. MACLISE (DANIEL). ORIGINAL PENCIL PORTRAIT OF THACKERAY. Three-quarter length, reclining on a couch, facing to left. To one side a bust profile sketch of Thackeray and in the background a faint outline sketch for a full front portrait. Signed in pencil. 4to, mounted, framed and glazed. Circa 1835.

566. CARICATURE PORTRAIT OF THACKERAY, unsigned, and artist unknown. A clever pencil sketch of the author seated in an arm-chair, with the pen of wit and the sword of satire in his hands. Leaning against the chair within easy reach is a bludgeon labelled "irony." On an octavo sheet of drawing paper.

567. PORTRAIT OF THACKERAY DRAWN BY SIR HENRY THOMPSON. Pencil sketch drawn in pencil on a piece of heavy paper of 12mo size. It shows the left profile and extends to the bottom of the collar. At the bottom is an inscription in ink "W. M. T. abt 1857. H. T."



Caricature Portrait of Thackeray by John Leech.
(See No. 563.)

568. PORTRAIT SKETCH of Thackeray drawn in ink on a small piece of paper. Made while he was in America, and presented by the artist to Charles Pearman. Signed "E. F. W."

569. PHOTOGRAPH OF THACKERAY taken in 1865 by Alman of New York. Almost full-face, seated at a table with his right hand upon it, flowing black tie and low collar. Oval shape, about 6 by 8 inches.

MARBLE BUST OF THACKERAY WHEN A BOY.

570. COPY OF THE BOYHOOD BUST of Thackeray, sculptured by J. Devile in 1822. About 22 inches in height with the base. Mounted on a fine pedestal of dark green mottled marble, 3 feet 8 inches high. The correspondence in regard to the above, in the handwriting of Mrs. Ritchie, E. Onslow Ford, and Major Lambert, will be sold with it.

* This copy was made by consent of Mrs. Ritchie, who writes in one of her letters to Major Lambert that there were only two copies made previously, one of which is in the National Portrait Gallery. Permission to copy had been refused many times and was given in this case with the understanding that Major Lambert would pay for the changes in the Westminister Abbey bust. It was made under the direction of E. Onslow Ford.

(See Frontispiece.)

571. —— Plaster Cast of the Boyhood Bust of Thackeray, made from the original.

WESTMINSTER BUST OF THACKERAY.

572. MARBLE BUST OF THACKERAY. Copy of the bust made by Baron Marochetti in 1865 and placed in Westminster Abbey. This copy was sculptured by H. Wehner in 1903, under the direction of E. Onslow Ford, after the changes had been made in the original. About 29 inches in height with the base. Mounted on a handsome pedestal of grey mottled marble in the shape of a fluted column. With the above will be sold the correspondence in regard to it, in the handwriting of Mrs. Ritchie, E. O. Ford, Herman Merivale, and Major Lambert.

* Thackeray's daughter, now Lady Ritchie, never had been satisfied with the bust in the Abbey, and in the course of her correspondence with Major Lambert offered him the privilege of copying this and the boyhood bust if he would finance the desired changes in the original.

This arrangement was made, E. Onslow Ford undertook the changes, and directed the work on the copies for Major Lambert.

573. —— Plaster Cast of the Westminster bust, made directly from the original.

574. PLASTER CAST of Thackeray's right hand, life size. With inscription on the end; "D. Brucciani & Co. London."

575. BRONZE STATUETTE OF THACKERAY. Copy of the statuette made by Sir Edgar Boehm in 1864, the original of which is in the National Portrait Gallery. Height about 21 inches.

* This portraiture of Thackeray is sometimes considered a caricature, but to those who knew him best it contains more of the man as he was than any of the more conventional portraits.

576. —— Plaster cast of the Boehm statuette. Same height as the bronze copy.

577. PORTRAIT. Carte-de-Visite photograph. Full length, turned slightly to left, with right arm resting on cabinet, standing at ease with right foot crossed over left. Photograph by Ernest Edwards. 16mo.

* Probably the one presented by Thackeray to Mr. Brookfield. Reproduced in Wilson's "Thackeray in the United States."

578. PHOTOGRAPHS OF THACKERAY. Seated in his library; half-length detail of the same; and larger bust detail. Copyright by the London Stereoscope Co. 3 pieces, 8vo.

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579. ORIGINAL WATER-COLOR DRAWING. Portrait of Thackeray's mother. Half-length, seated, dressed in a striped gown with lace neck ruff and lace cap; landscape in the background. Artist unknown. 4to, framed and glazed. The Marchesi P. de Medici saw this portrait in Major Lambert's collection and identified it at once as a likeness of Mrs. Thackeray.

ENGRAVED AND ETCHED PORTRAITS OF THACKERAY.

580. FOWLER (E. A.). Etched portrait of Thackeray. Bust to right, reading. After the painting by Samuel Laurence. Proofs in 4 different states, two of them on Japan paper and one colored. 4 pieces, 4to.

581. GARRETT (EDMUND H.). Etched portrait of Thackeray. Three-quarter length to right. Proof before letters, on India paper, 4to.

582. GARRETT (EDMUND H.). Etched portrait of Thackeray. Three-quarter length to right. Proof on India paper; Etched bust to right. Proof before letters on India paper. 2 pieces, 4to and 12mo.

583. HOLLYER. Etched portrait of Thackeray. Profile bust to right. Proof on Japan paper. 4to.

584. JOHNSON (THOMAS). Etched portrait of Thackeray. Bust, three-quarters front. Signed artist's proof, on Japan paper. Published by Dodd, Mead & Co., 1890. 4to, mounted and framed.

585. JOHNSON (T.). Woodcut portrait of Thackeray. Half-length, seated, turned slightly to right. Signed artist's proof on China paper, 4to.

586. LAURENCE (SAMUEL). Lithograph reproduction by L. H. Bradford & Co., of the crayon portrait of Thackeray by Samuel Laurence. Published by Fetridge & Co., Boston. Oval, folio.

587. LAURENCE (SAMUEL). Engraved portrait of W. M. Thackeray by Francis Holl after the crayon drawing by Samuel Laurence. *Proof before all letters, on India paper.* Large folio (creased).

588. LAURENCE (SAMUEL). Engraved portrait of W. M. Thackeray by Francis Holl after the crayon drawing by Samuel Laurence. Facsimile of Thackeray's signature. Large folio (margin torn).

* Presented by the Publishers to the subscribers to the Edition de Luxe of Thackeray's Works.

589. LAURENCE (SAMUEL). Woodcut portrait of Thackeray engraved by Henry Wolf, after the crayon drawing by Samuel Laurence. Signed proof on China paper. 4to, mounted, in gilt frame, glazed.

590. LAURENCE (SAMUEL). Engraved portrait of Thackeray, in stipple, after the crayon drawing by Samuel Laurence. Bust, full front. With facsimile of Thackeray's signature. On India paper. Folio, in oak frame.

591. LAURENCE (SAMUEL). Engraved portrait of Thackeray, in stipple, by Francis Holl, after the crayon portrait by Samuel Laurence. Bust, full front. Proof before all letters. Folio, mounted, in gilt frame.

592. REICH (JACQUES). Etched portrait of Thackeray. Bust, three-quarters front. Signed artist's proof No. 1 on Japan paper. Folio.

593. SMITH (J.). Etched portrait of Thackeray. Profile bust to left. Signed proof on thick plate paper. Folio, framed and glazed.

594. SMITH (G. BARNETT. Etched portrait of Thackeray. Profile bust to left. 4to.

595. SMITH (H. W.). Engraved portrait of Thackeray. Profile bust to right. Proof on India paper. 4to.

596. PORTRAIT. Etched portrait of Thackeray. Bust to left. Artist's proof, with touchings in pencil, 8vo.

597. PORTRAITS OF THACKERAY. Colored reproduction of painting by Lambdin; Engraved portrait by Hall after Laurence; and Thackeray at the age of three, by Chinnery, first trial proof. Together 3 pieces, 4to.

598. PORTRAITS. Facsimile of crayon portrait by J. M. Elliot; Facsimile of the sketch by Laurence; reproduction of sketch, profile to left; two photogravures of the bust in the Westminster Abbey; and Thackeray in his Study, after E. M. Ward. Together 6 pieces, large and small 4to.

599. PORTRAITS. Engraved and etched portraits. Three-quarter length seated to right, by A. Chappel; small profile bust to right, unsigned proof on India paper, by H. W. Smith; small full-length seated in chair, facing to left, engraved from photo by I. C. Armytage; and others. Together 12 pieces, 4to and smaller.

600. LAURENCE (SAMUEL). Etchings and reproductions after the painting of Thackeray. Bust to right, reading; and one reproduction of the portrait by Sir John Gilbert. Together 12 pieces, 4to and smaller.

601. PORTRAITS, mainly reproductions, including Thackeray on Horseback; The Fraserians; Thackeray in his Study, after Ward, his last portrait; and others. Together 18 pieces, 4to and smaller.

602. PORTRAITS. Facsimile of the crayon portrait by Samuel Laurence; three photographs of the H. Heaton library; 4 photo views of cast of Thackeray's hand; and others. Together 12 pieces, 4to and smaller.

603. PORTRAITS of Thackeray, including a three-quarter length etching by E. H. Garrett, proof on India paper; a photo reproduction of the cast of his hand; fine colored copy of a painted portrait; and others. All reproductions of famous portraits. Together 29 pieces, 4to and smaller.

FOURTH SESSION.

Thursday Evening, February 26, 1914, at 8:15 o'clock.

604. PRINCE TALLEYRAND, Life of. 8vo, boards, uncut (lacks portrait). Phila. 1834

605. PRYME (JANE TOWNLEY) AND BAYNE (ALICIA). Memorials of the Thackeray Family. 8vo, cloth, uncut. [Lond.] For Private Distribution, 1879

* Only 100 copies were privately printed.

606. PUNCH. Alfred Bunn and "Punch." Poems and articles cut from Punch and mounted on 25 folio pages, also an autograph note from Bunn, dated Drury Lane, Jan. 18, 1844.

607. PUNCH. Contributions to Punch; and, Miscellaneous Essays. *Illustrations by the author.* 2 vols. 8vo, cloth. Lond.: Smith, Elder, & Co., 1885-86

* The supplementary volumes (25-26) of the Library Edition.

608. PUNCH. Jubilee Number, July 18, 1891. 4to, half calf. Lond. 1891

609. THE PUPPET-SHOWMAN'S ALBUM. *Illustrated by Gavarni.* 12mo, half morocco, original covers bound in. Lond., n. d.

* Contains "Mrs. Tippiken's Yellow Velvet Cape. By W. M. Thwackaway."

610. —— Another copy, half cloth, no wrappers.

611. THE QUARTERLY REVIEW. No. CXCI. December, 1854. 8vo, half calf, gilt, gilt top, uncut, original covers bound in. Lond. 1854

* Contains a criticism by Thackeray "Pictures of Life and Character. By John Leech."

612. THE QUARTERLY REVIEW. Vol. XCV. June & Sept., 1854. The English Humourists of the Eighteenth Century. By W. M. Thackeray. 8vo, half cloth, original covers bound in. Lond. 1854

613. QUIZ. A Comical, Satirical, Quizzical, Political (but not Sentimental) Magazine. *Illustrated.* Numbers 1, 2, and 3, 12mo, original wrappers. Lond. 1858

* Contains 2 lectures on ''The Four Georges. By Whackaway.''

614. —— Another Copy. 12mo, original boards (rebacked). July to Dec., 1858.

615. REED (W. B.). Thackeray in America. From ''Blackwood's Edinburgh Magazine.'' 8vo, half morocco. Edinburgh, 1872

616. REID (T. WEMYSS). Charlotte Brontë. A Monograph. *Illustrated.* 12mo, cloth. N. Y. 1877

617. THE RICHMOND AGE. A Southern Eclectic Magazine. No. 3, March, 1864. Vol. 1. 8vo, half red morocco, uncut, original wrappers bound in. Richmond, Va., 1864

* SCARCE. Continued monthly to April, 1864. Contains article on Dickens and Thackeray.

618. RIDEING (WILLIAM H.). Stray Moments with Thackeray: His Humor, Satire, and Characters. 12mo, half red morocco, original wrappers bound in. N. Y. 1880

619. RIDEING (WILLIAM H.). In the Footsteps of Thackeray. From ''The Century Magazine.'' 8vo, half morocco. N. Y. 1883

620. RIDEING (WILLIAM H.). Thackeray's London. A Description of His Haunts and the Scenes of His Novels. *Engraved portrait, from the etching by G. B. Smith, on plate and on India paper.* 12mo, cloth, gilt top, uncut. Lond. 1885

* One of an edition of 50 copies on Large Paper.

621. RIDEING (WILLIAM H.). Thackeray's London; his Haunts and the Scenes of his Novels. *Illustrated.* 4to, half morocco, gilt top, uncut. Bost. 1885

* One of 100 copies on Large Paper.

622. RIDEING (WILLIAM H.). Thackeray's London. A Description of his Haunts and the Scenes of his Novels. *Engraved portrait.* Square 12mo, cloth, (portrait and cover waterstained). Bost. 1885

* Contains the bookplate of Edmund Yates.

623. RIDEING (WILLIAM H.). Thackeray's London: His Haunts and Scenes of his Novels. *Illustrated.* 12mo. cloth, gilt top, uncut. Bost. 1887

624. RITCHIE (ANNE THACKERAY). The Boyhood of Thackeray. From ''St. Nicholas.'' 8vo, half morocco. N. Y. 1889

625. RITCHIE (ANNE THACKERAY). Chapters from an Unwritten Memoir. From "Macmillan's Magazine." 8vo, half morocco, uncut. N. Y. 1890-94

626. RITCHIE (ANNE THACKERAY). Thackeray and his Biographers. From "The Illustrated News." Folio, half morocco. N. Y. 1891

627. RITCHIE (ANNE THACKERAY). Records of Tennyson, Ruskin, Browning. *Illustrated.* 8vo, cloth, gilt top, uncut. N. Y. 1893

628. RITCHIE (ANNE THACKERAY). A Relic of W. M. Thackeray. From "The Atlanta." 8vo, half morocco. Lond. 1894

629. RITCHIE (ANNE THACKERAY). Chapters from Some Memoirs. 12mo, cloth, uncut. Lond. 1894

630. RITCHIE (ANNE THACKERAY). The First Number of the Cornhill. From "Cornhill Magazine." 8vo, half morocco. Lond. 1896

631. RITCHIE (ANNE THACKERAY). Blackstick Papers. *Portraits.* 8vo, cloth, gilt top, uncut. N. Y. 1908

632. RITCHIE (ANNE THACKERAY). Cornhill Magazine. Jubilee Number, Jan., 1910. *Portraits and facsimiles.* 8vo, half red morocco, gilt top, original covers bound in. Lond. 1910

* Contains "The First Editor and The Founder," by Lady Ritchie, with an unpublished portrait of Thackeray by Samuel Laurence, and two facsimile letters.

633. RITCHIE (ANNE THACKERAY). Original photograph of Mrs. Ritchie; A. N. S. to Mr. Shepheard; and two woodcut portraits of Mrs. Ritchie. Together 4 pieces, 8vo.

634. RITCHIE (ANNE THACKERAY). 22 A. L. S., from 1889 to '94, v. p., mainly concerning the manuscripts, drawings, etc., appearing in this collection. Also an A. L. S. of Richmond Ritchie, her husband; and two copied letters of Thackeray. Together 25 pieces, various sizes.

635. ROBINSON (EMMA, Author). A. L. S., 3 pp. 8vo. London, August 20, 1861.

* To Octavian Blewitt, in regard to a collection of autographs, reading in part: "*I have now Mr. Dickens' signature safe on the page. Mr. Thackeray promises his, in a very sympathetic letter for him the great satirist of the age,*" etc.

636. ROUNDABOUT PAPER (A), after Thackeray. 8vo, half cloth. [Manchester, 1880]

ORIGINAL DRAWINGS.

Sketches and Studies by Thackeray, many of them unpublished.

THACKERAY'S SCHOOLDAYS' SKETCH BOOK.

637. THACKERAY (W. M.). Nine pencil drawings in an oblong 12mo sketch book, marbled paper wrappers, back re-enforced with leather, in a red morocco slip-case. Consists mostly of humorous sketches, representing: A French Officer at the head of his soldiers, trying to arrest a ferocious brigand, who is defying them with leveled pistol; two comic sketches entitled ''A Very Superstitious Appearance'' and ''A Very Unexpected Appearance,'' the first representing a ghost appearing before two terror-stricken boys, and the other, of a man falling through the ceiling on an old maid reclining on a couch; an unfinished sketch of a Cavalier with large hat and flowing plume; the next entitled ''The General's Tent'' shows a dignified officer giving orders to a Cavalier who respectfully holds his hat in hand; unfinished sketch of a man on horseback; a humorous drawing, entitled ''Trout Tickling,'' representing a schoolboy wading in a stream and tickling for trout, heedless of the keeper wading after him; and on the opposite page, a parish Beadle and a mounted knight in full armor with lance; on the inside of the back cover is a crude sketch of a Postillion on galloping horse, and a coach.

* A remarkably interesting relic of Thackeray's schoolboy days at the Charterhouse. On the inside of the front cover appears what is probably one of the earliest examples of his signature, ''William Thackeray,'' written with pencil in a boyish hand, evidently before he began using his middle name or initial. The titles throughout are written in the same hand.

From the collection of J. F. Boyes, Thackeray's schoolfellow at the Charterhouse.

638. ORIGINAL PEN-AND-INK SKETCHES MADE BY THACKERAY at the age of 17. About 15 small sketches on both sides of a 4to sheet. Figures of men, horses, faces, etc. Mounted on a sheet of brown paper with an endorsement signed, ''A. R. G.''

639. EARLY DRAWINGS BY W. M. THACKERAY. About 9 sketches in ink and pencil drawn on 4 pieces of paper of various sizes. They include a burlesque illustration for ''Childe Harold,'' sketches of heads, etc. 4 pieces.

* With the above there is a letter by Mrs. Ritchie reading ''These drawings are early drawings by W. M. Thackeray about 1835. Anne Ritchie. Feb. 1898.''

THACKERAY'S NOTE-BOOK.

640. ORIGINAL NOTE-BOOK used by Thackeray for Notes on his Four Georges; The Virginians, etc. *With 9 original pen-and-ink sketches.* 24 pages are nearly filled with notes and sketches. 12mo, limp leather, in red morocco slip-case.

* Two fly-leaves bear the autograph of Thackeray with his address, pages 1-4 contain a description of Dodd's execution, the only execution Thackeray witnessed and which he afterward developed into ''Going to See a Man Hanged.'' Pages 5-10 contain many notes used in the ''Four Georges'' Lectures. On pages 11-13 are anecdotes from Bancroft, Beverley's History of Virginia, etc.; The Virginia Schooling, King of Virginia, The Indian Boy, The Lowther Postchaise. On page 14 Thackeray has copied one of his letters to S. Low & Son, relating to the American piracy of his works: ''*I am sorry to hear from you that the N. Y. Tribune is reprinting 'The Virginians' and no doubt hurting the new Harper's issue of the story, who pay me 100£ per month for early impressions. But I do not see what good any remonstrances of mine can effect. If American houses choose to reprint our books we can't prevent them and the Tribune will doubtless take its own course in spite of any objections of mine or Messrs. Harper. Could English writers have remonstrated with any effect we sh'd have done so years ago; but I am sure an outcry at present w'd neither be useful nor dignified and can only express my regret that I don't see how in the present instance I can be of any service to a house w'h shows itself inclined to act in a kind and friendly manner to English Literary men.*'' Pages 15 and part of 16 contain copies of advertisements from the Public Advertiser for 1756. Pages 16, 18, and 20 (17 and 19 blank) bear original pen-and-ink sketches of ''Sailor, 1761, D. of Cumberland, Mr. Pitt, D. of Cumberland (rear view), Idem (front view), Race Course 1762, Budd Lovington'' and Footman holding a horse. On page 20 are notes on Peruke Makers, plays and Coffee Houses. And on pages 21 and 22 are notes on the American Revolution, chiefly Burgoyne's Campaign. On page 24 he writes ''*In Belle Assemblee July 1813—a good figure for Amelia.*'' The remainder of the book is blank except the next to the last leaf, on which there is a pencil drawing of Pocahontas saving Capt. John Smith and a four line verse——

''*No head he bowed but cold and proud*
The ——— of death surveyed.
Who pierces through the murderous crowd?
The Red King's Child, the Indian Maid.''

THACKERAY'S ORIGINAL SKETCH BOOK.

641. AN ORIGINAL SKETCH BOOK, consisting of thirty-seven leaves, with wash, pencil, and pen-and-ink drawings by W. M. Thackeray. Small oblong 4to, old boards, in a red morocco slip-case.

* Amongst the drawings may be mentioned a characteristic subject entitled (in Thackeray's handwriting), ''Mademoiselle Leocadie rapporte le linge du Capitaine,'' with the English translation, ''Miss Leocadie reports the Capting's linning,'' underneath in the same handwriting; a humorous pencil drawing of a pugilistic looking person kicking his foot clean through the body of an old gentleman, behind whose back the boot extends; a pencil sketch of a lady in bed *en deshabillé* with

''Carry'' written beneath; a clever wash drawing of a dejected looking gentleman in top hat seated on a bench; a humorous pen-and-ink drawing of a lady writing, with Thackeray's inscription, ''Miss Jemima Stiggins feels sentimental and indites an epistle to her 'Own particular' ''; a witty subject of two figures, one standing before a mirror admiring the fit of his coat, entitled ''Now! them's what I call the Military Cut''; ''England's Pride'' represented by a youthful recruit marching in awkward stiff-legged dignity; a rough sketch of a Scotchman in kilts; an ink and wash drawing of an excited looking individual with a wooden looking sword exclaiming ''God Bless me!''; a pencil portrait of a German student; a fine ink and wash drawing with ''Mary'' written beneath, probably a portrait of Mrs. Thackeray; pencil drawing of a soldier in full dress uniform with spiked helmet and gun at ''rest''; another entitled ''Master William's Boots.'' In addition to these are many others, but the one of greatest importance is that of Charles Dickens in the character of Captain Bobadil, and on the same page a portrait said to be that of Douglas Jerrold, in character.

642. SKETCHES AND DRAWINGS BY THACKERAY. Blank book containing 202 sketches in pen-and-ink and pencil, drawn on pieces of paper of various sizes, pasted down.

* Some of the sketches are copies of paintings or book illustrations, while others are original studies of a serious or humorous nature. There are portaits which suggest early likenesses of Charles Dickens, Bulwer Lytton, and others; figures of Turks and Indians, ''The three sailors,'' ''Dr. Birch,'' numerous sketches of horses, grotesque figures, etc.

In an old paper-covered sketch-book, enclosed in a green levant morocco slip-case. On the inside of the cover is a note ''This Sketch-book belonged to W. M. Thackeray and was given me May 18, 1838, R. H. S.'' (Richard Herne Shepherd?). Underneath is the bookplate of Edmund Yates.

643. SKETCHES BY BOZ. THREE ORIGINAL SKETCHES BY THACKERAY. Two 12mo sheets of drawing paper containing three pencil sketches for the title-page of Dickens' Sketches by Boz. 2 pieces.

* These three little sketches are exceedingly interesting on account of the subject and because they belong to that period when Thackeray was preparing to submit illustrations for Dickens' first large work. Mrs. Tibbs appears in each of them, and Thackeray's idea was to have as a central figure a man sketching.

One of them appears as an illustration in the Grolier Catalogue of an Exhibition commemorating the Hundredth Anniversary of his birth (No. 157). The others we believe to be unpublished.

644. TWO ORIGINAL DRAWINGS in pencil and sepia by Thackeray, to illustrate the accompanying original autograph poem by R. Plumer Ward, ''Inscription on a Lady's Fan,'' and an A. L. S. of Ward concerning the poem. The poem and letter mounted on a 4to sheet between the two drawings.

* The sketches very aptly illustrate the sentiments in the two stanzas of the poem. The first shows an alarmed ''Gallant'' with a fan before a fainting ''Belle''; the other shows him fanning his revived and smiling lady.

645. ORIGINAL PEN SKETCHES BY THACKERAY of Mrs. Brookfield and others, being a leaf from his sketch book. Contains about 27 sketches, mainly portraits. On one side is the beginning of a note, (probably to Mrs. Brookfield), a portion of which is torn off. In another place he has made several attempts at arranging his initials into a monogram. 12mo, (corner torn off).

* There are no less than 15 sketches of the head of Mrs. Brookfield on the two sides of the paper.

646. THREE ORIGINAL PEN-AND-INK SKETCHES BY THACKERAY. First, an unfinished figure in a dancing pose; and a head, such as he usually jotted down when he noticed anyone with a peculiar or humorous expression. Second with figures of a man and woman. Third, "The Militia," a humorous sketch of three soldiers. 3 pieces mounted on 4to sheet.

647. ORIGINAL PEN-AND-INK DRAWING by THACKERAY. An executioner holding aloft the dripping head of a woman, in the other hand he holds his reeking sword. 4to.

648. ORIGINAL PENCIL DRAWING. Portrait of a gentleman with mustache and goatee. 12mo, mounted to folio.

649. TWO ORIGINAL DRAWINGS. A man in top hat and overcoat, his leg flung over the arm of his chair, an empty glass in his hand and a pitcher on the table before him; portrait of a stout gentleman with black mustache, and a smaller sketch to one side. 2 pieces 8vo, and 12mo, mounted to folio.

650. FIVE ORIGINAL PENCIL DRAWINGS. A Gothic interior; figures mounted on horseback, one carries a lance; a bishop kneeling before a king, an armored knight standing to one side; a statue of a royal knight in armor; and one other. 5 pieces, 8vo, mounted to folio.

651. FOUR ORIGINAL PENCIL DRAWINGS. A figure in night cap and gown, carrying a candle; a figure in a Roman toga; figure of an English flunkey or footman; and another in a heavy cloak. 4 pieces, 8vo, mounted to folio. (One mat water-stained.)

652. SIX ORIGINAL PENCIL DRAWINGS. Two sketches of a man and woman; man kneeling before a woman, proposing; a landscape sketch; a sheet of sketches of horses and men in Elizabethan costume; a man and woman in Elizabethan costume and two men in mediæval costume. 6 pieces mounted in 4 mats. Folio.

653. FIVE ORIGINAL PENCIL DRAWINGS. Miscellaneous sketches. A French soldier in full-dress uniform, presenting arms. French soldier conversing with a nurse maid seated on a bench with a child. A chubby little boy gazing at the body of a man lying on a slab, entitled "The Morgue." Two small sketches on the same sheet, a ghost appearing before a man in bed, beneath it a sketch of a man fencing. Sheet covered on both sides with sketches of faces, figures, furniture, dishes, etc. Together 5 pieces, 4to, and smaller, all mounted to folio.

654. TWO ORIGINAL PENCIL DRAWINGS. "The Lovers." Cavalier and his lady seated on a bench beneath a tree, in fond embrace, a castle in the distance; and a first sketch for the same. 2 pieces, mounted to folio.

655. TWO ORIGINAL PENCIL DRAWINGS. "Fieschi at the Guillotine." The condemned man standing between two French officers, leering at the praying priest before him, another soldier in the foreground. "Execution of Fieschi." Small sketch showing him lying on the platform of the guillotine with the blade about to be sprung, several figures standing about. On the other side of this last mentioned, is a sketch of Louis XVIIth at the guillotine. 2 pieces, 8vo, mounted to folio.

656. ORIGINAL PENCIL DRAWING. Two men conversing, one in a top hat with his hand out emphasizing his words, the other in a battered old hat and an expression of astonishment at the other's story. 8vo, mounted to folio.

657. ORIGINAL PENCIL DRAWING. Portrait study of a young girl, beneath it a sketch of a face; on the other side three sketches of faces. 8vo, mounted to folio.

658. ORIGINAL PENCIL DRAWING. "A Queen Anne Interior." A lady in the dress of that period leaning on a high-backed spindle chair, listening to a small boy reading a book. 12mo, mounted to folio.

659. TWO ORIGINAL PENCIL DRAWINGS. Two men seated at a table drinking; Dandy escorting his lady. 2 pieces, 12mo, mounted as one, folio.

660. ORIGINAL PENCIL DRAWING. Scene in the courtyard of a French Inn. Drawn twice on the same sheet with minor details varying. 8vo, mounted to folio.

661. ORIGINAL PENCIL DRAWING. "Monsieur Louis Adolphe Thiers." Caricature of the famous French historian and politician standing before a table, beside him a huge figure of a woman; her head not appearing in the picture. Small 4to, mounted to folio.

* Reproduced in James Grant Wilson's "Thackeray in the United States."

662. TWO ORIGINAL PENCIL SKETCHES. A Half-length figure resembling a character from "The Virginians;" sketch of Napoleon in characteristic pose, beside two faces of Italian brigands. Both 12mo, mounted to folio.

663. ORIGINAL PENCIL SKETCHES. "Hebrew Melodies" and "The Corse-hair." A boy playing a Jew's Harp; an "Ole clo's Man" plying his trade, representing the "Hebrew Melodies"; A fierce looking man with pistol and cutlass and long wiry hair, "The Corse-hair." 8vo, mounted to folio.

664. ORIGINAL PENCIL DRAWING. A sketch of Paris. Looking across the Seine from the bridge. Oblong 4to, mounted to folio.

665. ORIGINAL PENCIL DRAWING. "Don Quixote" mounted and armed ready for his journey. Castle in the background. 12mo, mounted to folio.

666. ORIGINAL PENCIL DRAWING. "Mr. Punch in the East." Punch standing on a high rock, addressing a crowd of dark-skinned, turbaned people. 8vo, mounted to folio.

667. ORIGINAL PENCIL DRAWINGS. "Eastern Sketches." A figure in European costume with high stock collar which completely hides his face, is retreating from a turbaned oriental who is offering him one of his wives; The same figure seated on a large cushion smoking a Turkish pipe. On the same sheet, 8vo, mounted to folio.

668. ORIGINAL PENCIL DRAWING. "On the banks of the Ilyssus." Palm trees and Greek ruins along the shore, and a man in top hat immersed to his neck in the water to escape the attack of a swarm of insects which are hovering about his head. 8vo, mounted to folio.

669. ORIGINAL PENCIL AND WASH DRAWING. Faust in his study; Mephistopheles standing behind his chair. 12mo, mounted to folio.

670. EIGHT ORIGINAL PENCIL DRAWINGS. Study of Cupid mounted on a cloud; head of a lady; figure of a bearded man in cap and great coat; pair of legs in ragged shoes and trousers; a study for a face, large nose and spectacles; studio scene, signed with initials in monogram; and sketch of a king seated on his throne, man kneeling before him and guard beside. 8 pieces, 12mo and smaller, mounted as three, folio.

671. SIX ORIGINAL WATER-COLOR DRAWINGS. Probably sketches of paintings which struck his fancy. Portrait of a man with black beard; two men in the costume of the Elizabethan age, one dining while the other lolls back in his chair, behind which a woman stands; a mediæval interior scene; etc. Together 6 pieces, all mounted to folio.

672. ORIGINAL PENCIL DRAWING. Hamlet standing beside the open grave, holding the skull of ''Yorick'' in his hand, a figure in a plumed hat beside him, and another figure leaning out from the flies prompting him. 12mo, mounted to folio.

673. ORIGINAL PENCIL SKETCHES. Two studies for characters, perhaps for ''The Virginians.'' Two men in powdered wigs and colonial costume. 12mo, mounted to folio.

674. ORIGINAL PENCIL DRAWING. ''A Mediæval Scene.'' A knight kneeling, paying homage to a lady, maid standing behind her chair and two other courtiers in the background. Probably suggested by Scott's Ivanhoe. 4to, mounted to folio.

675. ORIGINAL PENCIL DRAWING. Character study, probably for ''Henry Esmond.'' A sketch, made perhaps for the guidance of George Du Maurier, who made the illustrations for the published work. 8vo, mounted to folio.

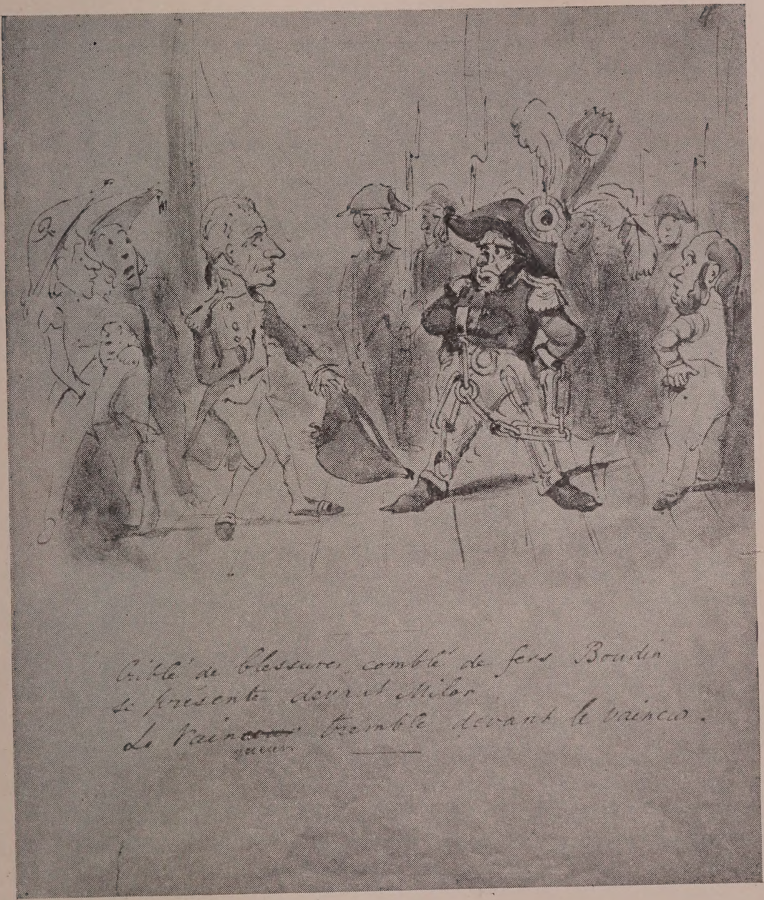
676. SEVENTEEN ORIGINAL PENCIL DRAWINGS. A series of beautifully executed sketches of Mediæval Costumes, Arms and Armour, Furniture, etc., embracing the period of Norman influence, from the time of the conquest of England until about 1460. Includes several portraits of kings and the nobility of the time. 17 pieces, 8vo, all mounted to folio. Enclosed in a morocco portfolio, in the shape of a book.

* These drawings would indicate that Thackeray intended to illustrate a book on the subject, as he evidently has spent some time in studying periods and the costumes, furniture and architecture that go with them. Among the portraits are Comte de Flanders, 1127, Louis IX with his court, Louis X in full armor, Duke of Burgundy–1436, and others.

There are sketches of knights in full armor on charging horses, drawings of details of interiors, furniture, and utensils. With the collection there is a letter from Mrs. Ritchie, in which she states that she is sure the drawings were her father's work.

677. ORIGINAL DRAWING BY THACKERAY on block of wood, ready for engraving. Published in ''Irish Ballads.'' 2 x 1⅞ x ⅞ inches.

* Presented to Major Lambert by Mrs. Ritchie. In her letter she writes: *''I am posting a little block of wood drawn by my Father, a man blowing a horn w. shall represent my pleasure . . . . on this occasion & w. please accept as a sign of it.''* Major Lambert had signified his willingness to pay for the changes in the ''Abbey'' bust of Thackeray.



Criblé de blessures, comblé de fers Boudin
se présente devant Milor
Le Vain~~cu~~ queur tremble devant le vaincu.

MANUSCRIPT AND TEXT OF "HEROIC ADVENTURES OF MR. BOUDIN."
(See No. 678.)

678. TWELVE ORIGINAL DRAWINGS (The Heroic Adventures of M. Boudin), with Autographic Descriptions by William Makepeace Thackeray. Together with the article from "Harper's Magazine" for February, 1891, in which the drawings were first published; with comment by Anne Thackeray Ritchie. *Portraits of Thackeray, proof after Lawrence by Kruell and etching by Hollyer.* Mounted to large 4to size, red levant morocco, elaborately gilt back and sides, gilt edges.

* These drawings are in wash and pen-and-ink, and eleven of them have descriptions underneath in French. They are well known through their publication in "Harper's," in which Mrs. Ritchie tells how they were made for Mrs. Robert Bell; and willed to her many years afterwards.

(See Illustration.)

679. HEROIC ADVENTURES OF M. BOUDIN. From "Harper's Monthly." 8vo, half morocco. N. Y. 1891

680. THE COUNT AND COUNTESS DES DRAGÉES. Seven Original Drawings with Autograph Descriptions, by W. M. Thackeray. Together with the article from "The New Review" for March and April, 1894, in which the drawings were first published, with "Some Notes upon Thackeray" by Gerald Fiennes. 4to, red levant morocco, gilt, inside borders, gilt top.

* Included is a fine 1 p. A. L. S. from Thackeray to "Hon. & Rev'd Grantham Yorke, Birmingham," with the envelope bearing his monogram stamp. The letter reads in part "*Will you & Mrs. Yorke kindly consider whether now is a good or bad season for mountebanks to perform in Birmingham.*" The Thackeray drawings are delightfully humorous and in his best style.

681. THE COUNT AND COUNTESS DES DRAGÉES. From "The New Review." 8vo, half morocco. Lond. 1894

682. ORIGINAL PEN-AND-INK DRAWING BY THACKERAY, ["Conscious Dignity"]. A carefully executed drawing of a stout, coarse-featured man with three-cornered hat under his arm, and cane. Autograph note to Lady Morgan, beneath. Small 4to, mounted (corners torn).

* "*My dear Lady Morgan:*
This is the pleasantest paper I have ever had for writing."

683. TWO ORIGINAL PEN-AND-INK DRAWINGS BY THACKERAY. One, possibly a caricature of himself, representing a jaunty young man with high collar, tight waistcoat and long coat, one hand in his trouser pocket and the other reflectively rubbing his chin as he balances on his wide-spread feet. The other shows a young woman playing on a spinnet to the accompaniment of fiddle and flute in the hands of two grotesque gallants. Two pieces mounted on a 4to sheet.

684. ORIGINAL PENCIL SKETCH of a footman in livery, by Thackeray. 12mo, on thin paper, mounted to 4to.

685. ORIGINAL PEN-AND-INK DRAWING BY THACKERAY. "The Harlequin" lifting up a young girl in ballet costume, Cupid mounted on a cloud suspended above them; with rural scene as background. 8vo.

* On the reverse are five small sketches drawn with more than his usual care. The large drawing is particularly well done.

(See Illustration.)

686. ORIGINAL PEN-AND-INK SKETCH BY THACKERAY of "Larkbeare" the estate of Carmichael-Smyth, where Thackeray spent his holidays during his Charterhouse course. Oblong sheet, 4¼ x 9 inches, mounted.

687. ORIGINAL PENCIL DRAWING of Charles IXth and Catherine de Medicis, standing by an open window; Charles with a gun in his hand; another of a man with sword in an attitude of defence. Two pieces mounted on a 4to sheet.

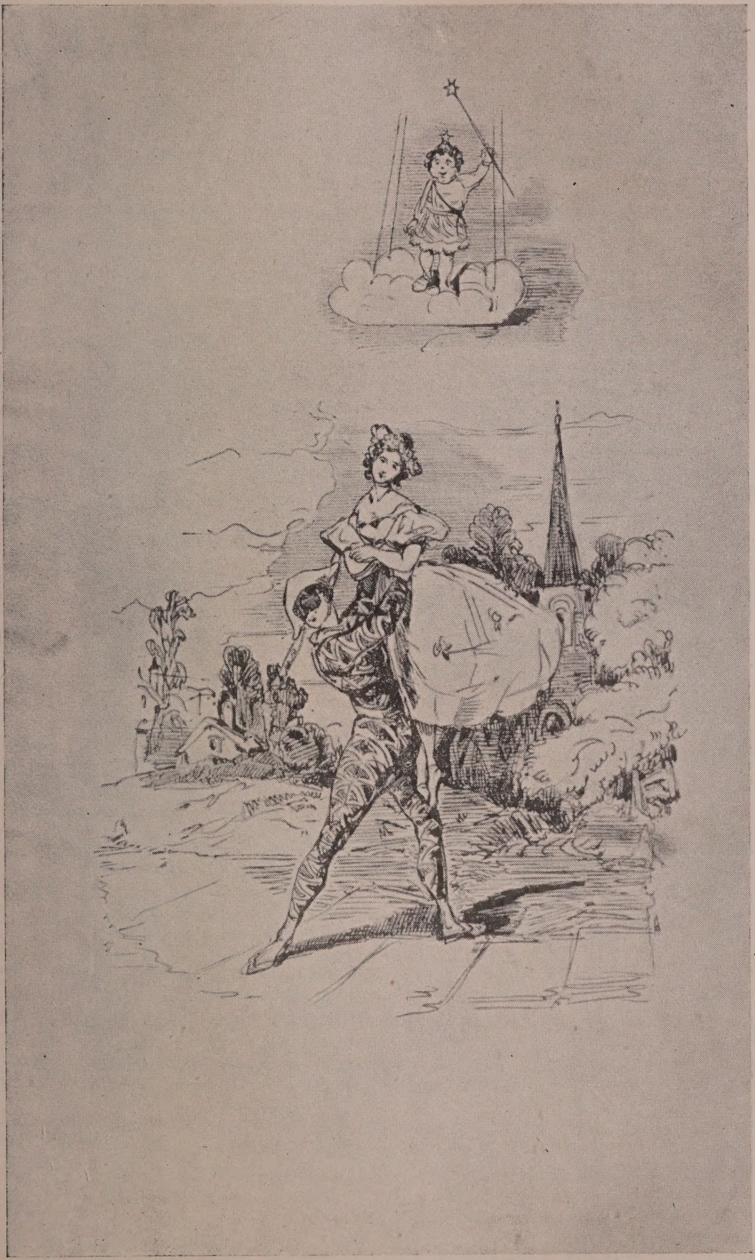
* Evidently sketches for some book or article on the St. Bartholomew massacre.

688. ORIGINAL SKETCHES in pen-and-ink; one a head of Mrs. Brookfield, the other a waiter with a pile of napkins. On the same sheet is a pencil drawing of Thackeray leaning against the mantlepiece in his Onslow Square home, this last probably drawn by his daughter. Done on a leaf torn from a sketch-book.

689. TWO ORIGINAL DRAWINGS, one of a pilgrim with cross and cruse, the other of a portly gentleman with pistol in hand, the latter washed in with colors. Drawn on a page of light drawing paper, octavo size.

690. ORIGINAL WATER-COLOR DRAWING. "He never told his Love," signed, W. M. Thackeray. A large-headed, red-nosed "Romeo" with a long bristling mustache posing beneath a balcony, from which two fair maidens are peeping down at him. 4to, on pink paper.

691. TWO ORIGINAL PEN-AND-INK DRAWINGS BY THACKERAY, "*A Novel in two Pictures.*" A young girl in a wide skirt in attitude of prayer. Beneath written in Thackeray's autograph: "*Night and morning on her knees Frederica breathed a prayer for the safety of Captain Hig-*



Original Drawing by Thackeray.
(See No. 685.)

ginson. The Orphan of Baker Street. Vol. I.'' And below this a remarque sketch of a man shooting a large duck. The other drawing shows the Captain conversing with a dark-eyed coquette; with the description: *''And where meanwhile was the Captain? In the distant island of Tobago flirting with the black-eyed daughter of Molasses, the Mulatto Planter. Vol. II.''* On an oblong folio sheet, framed and glazed.

692. ORIGINAL PEN-AND-INK DRAWING BY THACKERAY, ''British Valor defending Innocence.'' A British sailor defending ''Rosetta'' from a French Marshal and his Grenadiers. On an oblong sheet 4¼ by 11 inches.

* Beside it Thackeray has written the following explanation:
''Rosetta. Kyind Providence! protect the gallant stranger!
Jack. Avast there you Swabs! What? Keelhauling that tight little frigate—and six on you!—for shame. But if jis too much for such a poor little cock boat as that—they aint more than enough for a British Sailor. Damn you. Come on you lily-livered lee scupper. Damn you & blast you and blast (the damns ad libitum).
The Marshal. Sacre! the villian has disarranged my plans. Charge Grenadiers, Vive l'Omperure!
1st Grenadier. Sacre! We're not used to fight with such weapons. Let him lay down his fists and will charge fast enough.
2, 3, 4, Grenadiers (together) Yes Yes.''
Etc.

693. NINE ORIGINAL DRAWINGS BY W. M. THACKERAY sent to Edward FitzGerald, the translator of Omar Khayyam, to illustrate his letters. Inlaid to 4to, red levant morocco, gilt, gilt top.

* Inserted in the volume is a letter from Edward V. Lucas, the author, which gives the history of the drawings. It reads: *''The nine accompanying drawings were made by Thackeray—along in the early thirties—to illustrate his letters to Edward FitzGerald, the Translator of Omar Khayyam. After Thackeray's death in 1863 FitzGerald destroyed the letters and pasted all the drawings, numbering about one hundred, in an album . . . . Afterwards he sent all the drawings but the accompanying nine to Thackeray's daughter Mrs. Richmond Ritchie, who now has them. These nine he gave to Miss Churchyard with the remark that some day they would be valuable. Since then very few persons have seen them & they have never been reproduced,''* etc. On the backs of 2 of the drawings are fragments of letters to FitzGerald, in Thackeray's handwriting. Four of the sketches of George IV, Louis the 18th, Eros, and Anteros, are pencil drawings washed with colors; the others are in pen-and-ink or a single tone.

694. ORIGINAL PENCIL DRAWING. Signed by him: *''Spanish Letter Writer, by W. M. Thackeray.''* 12mo, mounted to 4to, framed and glazed.

695. THREE ORIGINAL PEN-AND-INK DRAWINGS BY THACKERAY. The Falconer's Boy, with three captive falcons; A woman in Elizabethan costume seated at a table eating: and a caricature of Queen Elizabeth, 'Dancing to amuse the Court.' All on a small folio sheet, mounted, framed and glazed.

> * Each has a short poetical description beneath, written in Thackeray's autograph. The one for the portrait of Elizabeth runs as follows:
>
> ''*And so accoutred, Bess the Queen,*
> *Old rouged and hideous might be seen.*
> *And after dinner making sport*
> *And dancing to amuse the court.*
> *Old rouged and hideous as she was*
> *The Courtiers gave the Queen applause;*
> *And howsoever old and ill,*
> *Herself she fancied charming still.*
> *Come, young philosophers, confess*
> *Is no one vain besides old Bess?*
> *And flatterers and knaves I guess*
> *Have found King Hudson since Queen Bess.*''
>
> (See Illustration.)

696. ORIGINAL WATER-COLOR DRAWING BY THACKERAY. Portrait study of Isabella Getkin Creagh Shawe, afterwards Mrs. Thackeray. Half-length, with heavy cape. Autograph inscription on the back signed ''H. Shawe''; ''*The likeness of my dear sister Isabella—The most gentle and amiable of women.*'' 12mo, framed and glazed.

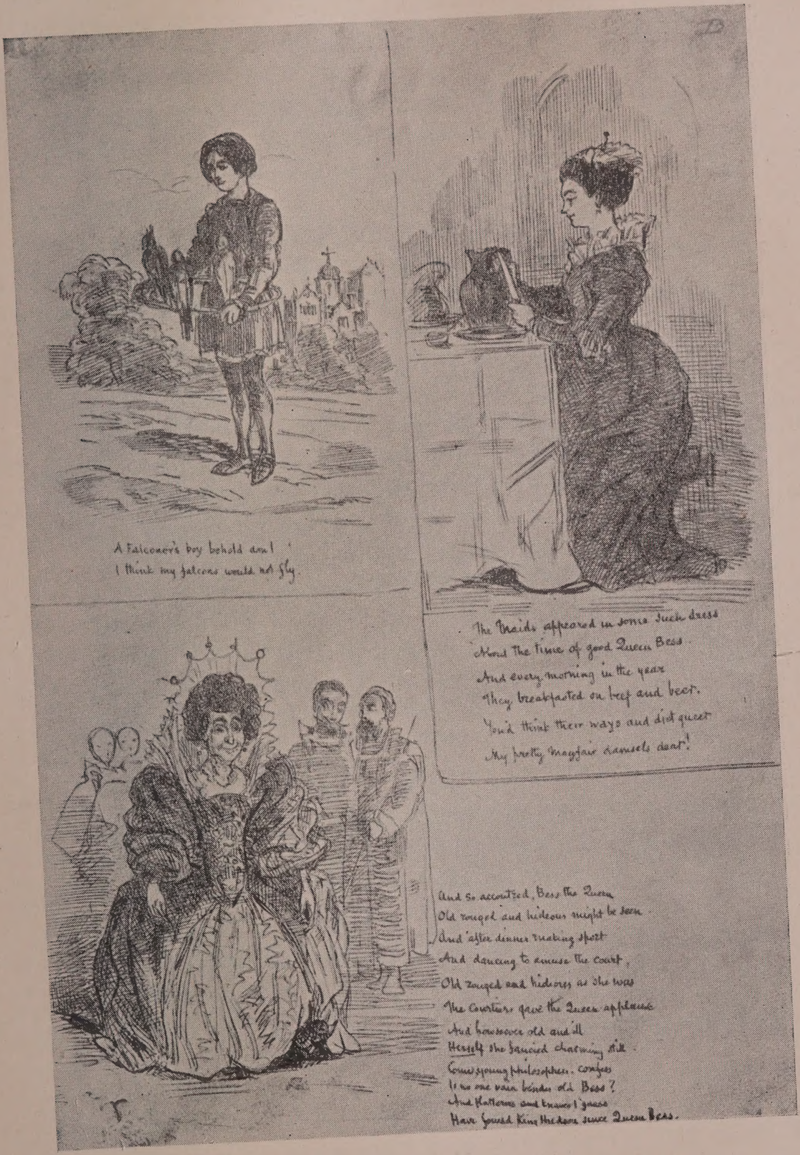
> * Accompanying it are two A. L. S. One from Mrs. Ritchie and the other from Esabel M. Shawe, in regard to the portrait. Mrs. Ritchie writes: ''*It is genuine but not very characteristic of my fathers sketching style, rather of his serious effort when he was working.*'' And, quoting from Miss Shawe's letter to Mr. Thompson: ''*The little sketch is by my uncle W. M. Thackeray, and is of my Aunt (and namesake) Isabella Shawe. I thought Lady Ritchie wd. like to have it, being by her father's hand but she possesses a larger one (for which this was a study),*'' . . . .

697. ORIGINAL SKETCHES IN INK. Three men in early English costumes, and a dog; with six lines in Thackeray's hand on different parts of the quarto sheet.

> * The lines begin: ''*And so let us take a respectful farewell of Mr. Willis; remembering that he is a stranger come among us,*'' etc.

698. ORIGINAL PEN-AND-INK DRAWING of a party at dinner, seven figures on a sheet of drawing paper of quarto size, mounted.

> * Beneath there are five lines in Thackeray's hand, beginning: ''*Mrs. D. For shame my Lord I beseech you to let go my hand.*''



A Falconer's boy behold am I
I think my falcons would not fly.

The Maids appeared in some such dress
About the time of good Queen Bess.
And every morning in the year
They breakfasted on beef and beer.
You'd think their ways and diet queer
My pretty Mayfair damsels dear!

And so accoutred, Bess the Queen
Old rouged and hideous might be seen.
And after dinner making sport
And dancing to amuse the court,
Old rouged and hideous as she was
The Courtiers gave the Queen applause
And howsoever old and ill
Herself she fancied charming still.
Come young philosophers, confess
Is no one vain besides old Bess?
And flatterers and knaves I guess
Have fooled Kings the same since Queen Bess.

DRAWINGS AND VERSE "A FALCONER'S BOY," ETC.
(See No. 695.)

699. UNFINISHED DRAWING IN WATER-COLORS showing an ancient town in the background, numerous figures, one with hands bound; and a gallows at the right. At the top and bottom there are about 10 sketches in pencil. Folio sheet of heavy paper.

700. ORIGINAL DRAWING of the head of a man showing above a book, with his hands projecting at the sides as if he were leading an orchestra; a lyre is seen above. On a quarto sheet, mounted.

701. ORIGINAL DRAWING in ink of a man holding out his hat. Drawn on a sheet of paper of quarto size, mounted.

702. ORIGINAL DRAWING of a party of four hardy mariners in the far north, on a sheet of note paper. Beneath is the inscription: *''He flabbergasteth ye mariners of Captain Ross who mistake IT for the North POLE.''* Mounted.

703. ORIGINAL SKETCH in ink, called ''A desperate and deadly encounter'' in ''Thackeray in the United States,'' where it is reproduced. Large quarto, mounted.

704. ORIGINAL SKETCHES of a duel between a stout and a thin man, with seconds looking on. Underneath is a head of the devil, within a cloud of steam. Drawn in ink, quarto, mounted.

705. ORIGINAL HUMOROUS DRAWING of Little Tom Snooks, with six lines of verse beneath, and part of a caption at the top. Page from an octavo book, mounted.

* The lines are in the nature of a limerick beginning:

''Little Tom Snooks
Is fond of his books,'' etc.

706. ORIGINAL HUMOROUS DRAWING in pencil of ''Little Miss Perkins,'' with a six line limerick about Miss Perkins who loved pickled Gerkins, signed *''Ld. Byron.''* On a page from a drawing-book of octavo size, mounted.

707. ORIGINAL PEN-AND-INK SKETCH containing two figures on horseback, one of which is fastened to the branch of a tree by a rope around his neck, while his horse is about to walk out from under him. In the corner there is a sketch of a magistrate's head, with wig. 4to, mounted.

* This appears in ''Thackeray in the United States'' with the title—''A hanging scene, by Thackeray.''

708. DESIGN FOR THE TITLE-PAGE OF AN ALBUM, elaborately drawn and painted in water-colors on a quarto sheet of paper, mounted.

* A characteristic group with a grotesque figure at the top, playing on a mandolin, beneath which there is shown a queen upon her throne with warriors and courtiers around.

709. ORIGINAL PEN-AND-INK DRAWING BY THACKERAY. Bust of Shakespeare on a pedestal in front of which, a rather stout poet in fancy dress is declaiming from a book which he holds open in his hand. 1 page, 8vo. Beneath, there is a poem of eight lines, beginning:

> *''A constant votary at Shakespeare's shrine*
> *When Bardoe meditates the* glorious love
> *Salt tears full oft the artist's eyes run o'er*
> *To think he lives, and Shakespeare is no more!''*

710. ORIGINAL DRAWING OF ''PUNCH'' as a Beadle, in cocked hat, ringing a bell. Underneath is the word ''*Notice.*'' On a small piece of paper, mounted; Two proofs of a somewhat similar figure, with chldren in the background. 3 pieces.

711. DRAWINGS IN PEN-AND-INK. Three pieces of paper containing sketches of a French officer talking to a friend, another of Napoleon with sword and field glass, and one that looks as if it had been intended to illustrate ''Esmond.'' In a wrapper containing a few words about the drawings by Anne Thackeray. 3 pieces.

712. DRAWINGS from a Scrap-Book which contained a large amount of material by Thackeray. Eight slips of paper of various sizes containing drawings, some of which may be by Thackeray. There are two illustrations to ''Baron Munchausen,'' portrait of an actor, etc. 8 pieces.

713. ORIGINAL DRAWINGS sketched on pieces of paper of fancy shape. Nine heads of different types, including a clergyman, teacher, coachman with blunderbus, etc. All mounted on a large sheet of brown paper. An inscription in an unknown hand states that they were obtained from Thackeray when he was in this country.

714. VALENTINE. ORIGINAL WATER-COLOR *S*KETCH, in the form of a Valentine. A very cleverly drawn picture of a stout woman in black with a small child clinging to her, and the following lines:

> *''I am a lonely widow as you see*
> *Dear Cole you are so humble & so mild*
> *Oh be a father to my orphan child*
> *My No. 2 but one in all to me.''*

The ''dear Cole'' referred to was Sir Henry Cole, with whom Thackeray was friendly for years. Mrs. Ritchie has written of this illustration: ''*He* [W. M. Thackeray] *used to touch up our productions in the way of Valentines, and I dare say this one was a joint affair.''*

715. GROUP OF SKETCHES in pen-and-ink, washed in with colors. Belgian soldiers, with writing beneath in Thackeray's hand: *"The Belgian Soldiers had pockets in their coats for convenience of their hands when under arms."* The four other sketches evidently were made in Belgium. One page, 12mo.

716. PENCIL SKETCH OF A SMALL BOY, who is holding his stomach. Beneath are six lines in verse, beginning:

"This is Tom Bluck
Who has eaten roast duck."

On the back is written in an unknown hand: *"Original, drawn by W. M. Thackeray 1836, Paris."* On an octavo size sheet of paper.

717. ORIGINAL PENCIL SKETCHES of three grotesque figures, beneath which there are four lines in verse (unfinished); On the other side of the paper is a faint drawing of a man in medieval dress, some figures under a tree, and horses in the background. All drawn on a sheet of paper of octavo size, somewhat torn.

718. ORIGINAL DRAWING BY THACKERAY on block of wood. Being an outline for an engraving. Probably a sketch made in Ireland. The wood block is a horizontal section cut from the trunk of a tree. Diameter 9½ inches. In cherry frame, glazed.

719. WATER-COLOR SKETCHES BY THACKERAY. Six drawings on 5 pieces of paper of various sizes, all done in water-colors. The titles are: "Te canem," "Taking in toe," "A Declaration and a Rejoinder," a comic valentine, and a picture of a priest with small pen sketches on reverse. 5 pieces.

720. ORIGINAL SKETCHES BY THACKERAY. Four small pieces of paper bearing early pen-and-ink sketches of various subjects, including a grotesque head, a young man being punished by his father, small sketches of scenery, heads, etc. Enclosed in an envelope with "The End House" printed on the back; one of the sketches has a note by Anne Thackeray on it.

721. ORIGINAL WATER-COLOR DRAWING of a man and woman in the costume of the 1850 period. 8vo, on drawing paper.

722. ORIGINAL PENCIL DRAWING by Thackeray of a Knight in armor, possibly a sketch for "Prince Giglio" in "The Rose and the Ring." Other small sketches on the same 8vo page of blue paper.

723. ORIGINAL INK SKETCHES BY THACKERAY, on 3 pieces of paper of various sizes, including humorous drawing of a hair-pulling contest between two women, etc. 3 pieces.

724. ORIGINAL SKETCHES IN INK on a narrow octavo slip of paper. Armored man on horseback, another of a clown on a donkey, and small sketches.

725. ORIGINAL SKETCH IN INK of a man committing suicide with his sword; another of a grotesque head; a few words in Thackeray's hand. On a 12mo sheet of paper.

726. ORIGINAL HUMOROUS DRAWING IN INK. Four figures seated at a table dining, with peculiar dress and faces. On a 12mo sheet of paper.

727. ORIGINAL DRAWING IN INK by Thackeray. Man in Court Dress, in a dancing attitude; Book-plate of George Joseph Bell; small Note "Thackeray" not a masterpiece, Lady Bell—only a friend of Sir Henry Ellis and mine. Oct. 21, 1851." 3 pieces.

728. ORIGINAL DRAWING "Our Virgin Queen." Pen-and-ink sketch of the Royal coach passing, with soldiers and a banner in front, a large crowd of people in the foreground. Beneath is an inscription *"In the August Procession which welcomed her Majesty to the first city of the universe it is needless to say what was the banner of the city and what was the Pole."* Oblong quarto, mounted.

729. ORIGINAL WATER-COLOR DRAWING by Thackeray of "Flintz" a character in his proposed (unpublished) drama, "Alf the Assassin or the Barrier of Blood." Above it is a portrait which closely resembles those which Thackeray repeatedly drew of Mrs. Brookfield. On an 8vo, mounted.

* The drawing of "Flintz" is one of those upon which Thackeray took more pains than usual. Beside it he has written: *"From my forthcoming drama, 'Alf the Assassin or the Barrier of Blood.' Flintz 'Stand silken Minion! By this pistol wh. never missed its aim! By this sword on wh. every notch hath been dinted on the skull of a prostrate foe I bid thee come on!' (They engage)."*

730. TWO ORIGINAL DRAWINGS BY THACKERAY. *"Amelia regarding the portrait of Alonzo,"* and *"Don Ramirez expresses his disgust at the conduct of Amelia."* Both 4to, mounted in an oblong folio mat, framed and glazed. UNPUBLISHED.

* The first pictures Amelia seated in an arm-chair gazing at the picture of Alonzo, which she holds in her hand. The other presents three figures in Elizabethan costume: Don Ramirez confronting Amelia with Alonzo's letter, while a prim old

woman sits by severely watching the proceedings. Amelia is seated, her loosened hair falling about her shoulders, fearfully regarding the stern countenance of her guardian.

These drawings were evidently made by Thackeray to illustrate some story he had in mind, the theme of which he never carried out.

731. ORIGINAL PEN-AND-INK DRAWING BY THACKERAY, "J. Pummell Beadle," being a caricature of himself as a "Crier." With an autograph note, written below, to Lady Rachel Russell. 1 page, 8vo.

* *"J. Pummell Beadle of Kensington presents his compce to Lady Rachel Russell, and begs to Suttify that the young man is known to me who have put out the Inclosed Andbill.*

He live in Young St.: as a Fammly: and pays his taxes reglar. The Tradesmen know him and trust him. And though at Church seldom, must say in the Watchus he never Ave been.

Pummel begs his duly to her Grace and as usual lets neat flys and Brooms on Jobbs: and supplies the Nobility with fish at exactly double the London Prices."

A delightful specimen of Thackeray's humorous writing and drawing combined.

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732. SALA (GEORGE AUGUSTUS, the Author). A. L. S., 1 p. 8vo, London, February 23, 1884. To E. O. Hunt, Esq., beginning: "*Mr. Thackeray used to say that he was a long time paying his tailor; but that he always paid him in the end,*" etc.

733. SALE CATALOGUE of the contents of the Residence of William Makepeace Thackeray. Furniture, Books, Paintings, etc. Small 4to, half morocco, gilt top. Lond. 1901

734. SALE OF THACKERAY'S HOUSE. Kensington Palace Gardens. Particulars and Conditions of Sale of the delightful Town Mansion (Formerly the home of William Makepeace Thackeray). *View of house, ground plan, and ticket to view the house,* 4to, half morocco. Lond. 1901

735. SELLAR (W. Y.). The Roman Poets of the Augustan Age. Virgil. 8vo, cloth, uncut. Oxford, 1877

736. SENIOR (NASSAU W.). Essays on Fiction. First Edition. 8vo, half red morocco, gilt top, uncut. Lond. 1864

* Contains essays and outlines on Thackeray's various novels.

737. SERIES OF CHARACTER SKETCHES from Dickens from original drawings by Frederick Barnard. Folio, loose in board portfolio (waterstained). Lond. 1885

* Proofs on India paper, signed by the Artist.

738. SHARP (R. F.). Architects of English Literature. *Facsimiles.* 8vo, half cloth, uncut. N. Y. 1900

739. SHARP (WILLIAM). Literary Geography. *Numerous illustrations.* Small 4to, cloth, gilt top, uncut, (water-stained). N. Y. 1904

* Numerous references to Thackeray and the scenes and country of his stories.

740. SHEPPARD (WM.) Pen Pictures of Modern Authors. 12mo, cloth, gilt top. (Covers stained.) N. Y. 1882

741. SHORTER (CLEMENT K.). Charlotte Brontë and her Circle. *Portrait.* 8vo, cloth, gilt top. N. Y. 1896

742. SHORTER (CLEMENT K.). Charlotte Brontë and her Circle. *Portrait.* 8vo, cloth, gilt top, uncut. Lond. 1896

743. SHORTER (CLEMENT.) The Brontës, Life and Letters. Being an attempt to present a full and final record of the lives of the three sisters, Charlotte, Emily and Anne Brontë from the biographies of Mrs. Gaskell and others and from numerous hitherto unpublished Manuscripts and Letters. *Portraits.* 2 vols. 8vo, cloth, gilt tops, uncut. N. Y. [Edinb.] 1908

744. SICHEL (WALTER). Thackeray Letters. 8vo, half cloth. n. p., [1888]

745. SKELTON (JOHN HENRY). My Book; or, The Anatomy of Conduct. 12mo, half morocco, gilt top, uncut, original cloth covers bound in. Lond. 1837

* SCARCE. This book called forth Thackeray's first "Letter from Charles Yellowplush," and established him as a master of humorous criticism. "Fashnable Fax and Polite Annygoats" undoubtedly made it easier for him to start on his literary career.

746. SKETCHES AND TRAVELS in London. 12mo, red levant morocco, gilt, gilt top, uncut, original covers bound in. Lond. 1856

747. SLATER (J. H.). Early Editions. A Bibliographical Survey of the Works of some Popular Modern Authors. 8vo, half boards and cloth, uncut. Lond. 1894

* One of 50 copies on Large Paper, signed by the author.

748. SMITH (ALBERT, of "Rejected Addresses"). A. L. S., 1 p. 12mo. 12 Percy St., Monday, no year.

* To Mr. Dallas, reading: ". . . . *This is what Thackeray says in answer to my letter to him, about Mr. Dallas's queries. 'Dont know nothing about it. W. M. T.'* " THIS LATTER IS IN THE HANDWRITING OF THACKERAY, and has been pasted on.

749. SMITH (W. BROOKE). Four Thackeray Sketches. From "Harper's Magazine." 8vo, half morocco. N. Y. 1903

750. SNOW (WILLIAM PARKER, Explorer and Author). A. L. S., 2 pp. 12mo, St. John's Hill, Dec. 1857, to Mr. Thackeray. Asking him to return a magazine.

751. SPIELMANN (M. H.). The History of "Punch." *With Numerous Illustrations.* FIRST EDITION. 4to, cloth, gilt top. Lond. 1895

* Large-Paper Edition, limited to 250 copies.

752. STODDARD (RICHARD HENRY). William Makepeace Thackeray. From "Harper's Magazine." 8vo, half morocco. N. Y. 1874

753. STODDARD (RICHARD HENRY). Anecdote Biographies of Thackeray and Dickens. *Facsimile,* 12mo, cloth. N. Y. 1877

754. STODDARD (RICHARD HENRY). Anecdote Biographies of Thackeray and Dickens. *Facsimiles.* 12mo, cloth. N. Y. 1887

755. STODDARD (RICHARD HENRY). Recollections; Personal and Literary. *Illustrated.* 8vo, cloth, uncut. N. Y. 1903

756. STONE (MARCUS, Artist). A. L. S., 1 p. 12mo. London, February 16, 1889.

* To W. W. Caddell, beginning: *"Thackeray died when I was little more than a boy (I was about three and twenty) so my acquaintance with him was not one that gave me frequent opportunities of being in his society, but still it was enough for me to feel that I knew him well,"* etc.

757. STUDIES in Literature (Griffin), Baltimore, 1870; Essays in History and Biography (Skelton), Edin., 1883; Dictionary of National Biography. Vol. 56. (Lee), N. Y., 1898. Together 3 vols. 8vo, and 12mo, cloth.

758. STURGIS (RUSSELL). Thackeray as a Draughtsman. Scribner's Monthly. 8vo, half morocco. N. Y. 1880

759. SULLIVAN (T. R.). A Thackeray Manuscript in Harvard College Library. From "Scribner's." 8vo, half morocco. N. Y. 1893

760. SWEETSER (KATE DICKINSON). Boys and Girls from Thackeray. *Illustrations by George Alfred Williams.* 8vo, cloth. N. Y. 1907

761. TAINE (H. A.). History of English Literature. Translated from the French by H. Van Laun. 4 vols. 8vo, cloth, uncut (two covers slightly water-marked). Edinburgh, 1873-74

* About 60 pages are devoted to Thackeray.

762. TAINE (M. H.). William Thackeray, son Talent et ses Œuvres. From "Revue des Deux Mondes." 8vo, half cloth. Paris, 1857

763. [TAYLOR (BAYARD).] Thackeray. By One who Knew Him. From Atlantic Monthly. 8vo, half morocco. N. Y. 1864

764. TAYLOR (THEODORE). Thackeray the Humourist and the Man of Letters. *Portraits, facsimiles and illustrations.* FIRST EDITION. 8vo, half red morocco, gilt top, uncut. Lond. 1864

* EXTRA-ILLUSTRATED by the insertion of several portraits and illustrations from magazines. Laid-in is a 4 pp. A. L. S. of the publisher, J. C. Hotten, in regard to Thackeray and the above book.

765. TAYLOR (THEODORE). Thackeray the Humourist and the Man of Letters. *Photograph from life and original illustrations.* FIRST EDITION. 12mo, original cloth, uncut (small hole in cover). Lond. 1864

766. TAYLOR (THEODORE). Thackeray the Humourist and the Man of Letters. *Illustrated.* 12mo, cloth. N. Y. 1864

767. TENNYSON. ALFRED LORD TENNYSON. A Memoir by his Son. *Portraits and illustrations.* 2 vols. 8vo, cloth, uncut. N. Y. 1897

Mentions the friendship between Tennyson and Thackeray, etc.

768. THACKERAY (ANNE). A Relic of Thackeray. From "Atlanta." 8vo, half morocco. Lond. 1894

769. THACKERAY (ELIZABETH M.). A. L. S., 4 pp. 12mo, 92 Belgrade Road, 27th Oct., 1863.

* To Mrs. Bayne, in regard to family matters.

770. THACKERAY (FRANCIS ST. JOHN.). Reminiscences of Thackeray. From "Temple Bar." 8vo, half morocco. Lond. 1893

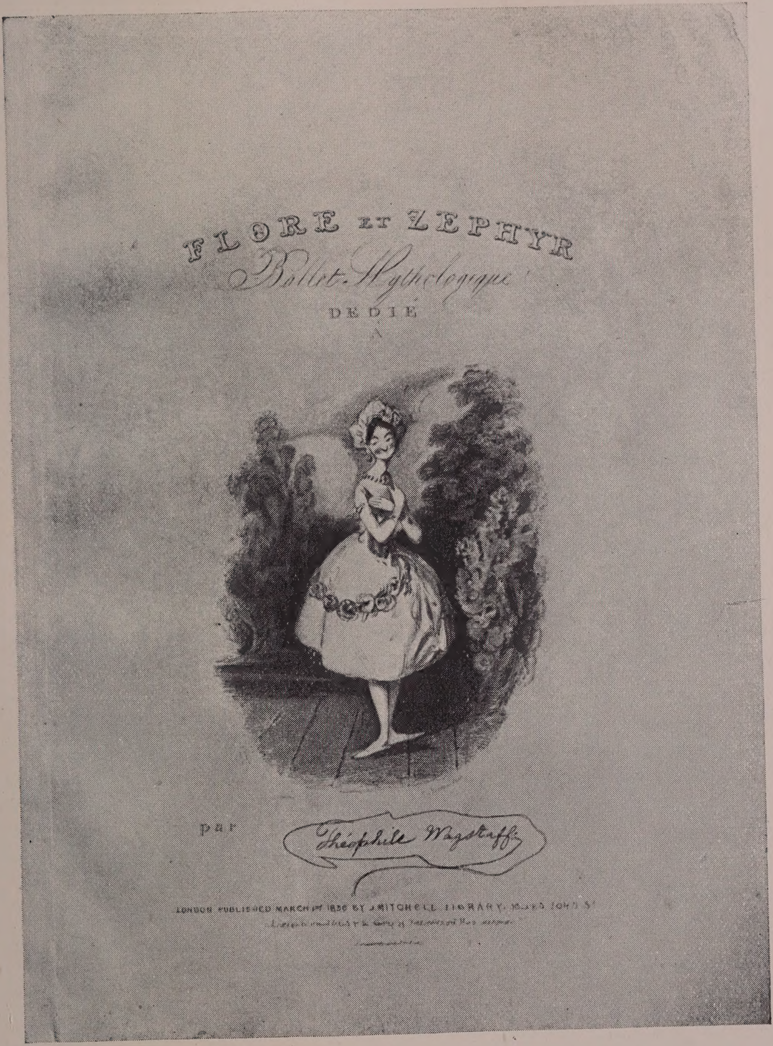
771. THACKERAY (HARRIET MARION). A. L. S., 1 p. 12mo. 8 Onslow Gardens, Nov. 8. n. y.

* Thackeray's third daughter, afterwards the wife of Leslie Stephen. To Mrs. Bayne, in regard to social matters.

772. THACKERAY (JANE, daughter of W. M. the elder). A. L. S., 4 pp. 12mo. Chester, Feby 15th, n. y. To her aunt, in regard to the Chester plot, etc.

773. THACKERAY (MARTIN). A. L. S., 1 p. 4to. 75 Harley Street, Thursday, Sept. 27, 1838, (small tear at the seal).

* Martin and W. M. Thackeray, his cousin, were at Cambridge together. Letter on political matters and the Oxford Tracts, to George Pryme.



FLORE ET ZEPHYR

Ballet-Mythologique

DEDIE

A

par Théophile Wagstaffe

LONDON PUBLISHED MARCH 1st 1836 BY J. MITCHELL LIBRARY, [illegible] BOND St

First Edition of "Flore et Zephyr."

(See No. 780.)

FIRST AND OTHER EDITIONS.

Of Books, Pamphlets, and Literary Contributions Published during Thackeray's Lifetime.

774. THE SNOB. A Literary and Scientific Journal. Not "Conducted by Members of the University." FIRST EDITION. 12mo, original boards (most of the back missing); in a green levant morocco case.
Cambridge: Published by W. H. Smith, Rose Crescent, 1829

* FINE COPY of one of the rarest Thackeray items. It was published in 11 numbers, beginning Thursday, April 9, 1829, and ending, Thursday, June 18, 1829. The papers were then collected and issued with 5 preliminary leaves containing a title, dedication to Alderman Abbott, Preface, and Index. At the head of many numbers are the words, "Fourth Edition," "Third Edition," etc. In this copy Nos. 6, 7, 8, and 11 have no such designation; Nos. 5, 9, and 10 are marked Second Edition; Nos. 2 is Third Edition; and Nos. 1, 3 and 4 are Fourth Edition. A comparison with other copies shows that no complete sets were made up alike. Two points of uniformity do, however, appear, No. 4 is usually of the Fourth Edition, and No. 8 of the First Edition. The numbers are printed on various colored paper, but in this respect, also, no uniform method was followed, copies of the same number and same edition being on different colored paper.

Among Thackeray's known contributions to this periodical is a parody of Tennyson's "Timbuctoo," several letters signed Dorothea Julia Ramsbottom, poem "To Genevieve," and some of the advertisements.

Laid in is an original pencil sketch of a shoemaker sitting at his bench, with a hammer in one hand and a pen in the other, while under his arm is a scroll "Hints for the Snob." At the bottom is written: *"I'm thinking friends, Both Nobs and Snobs, My wit's but waiting For your Bobs."* In one corner is a caricature of "Philosophy at work" which may represent Thackeray.

775. THE GOWNSMAN, (formerly called) "The Snob," A Literary and Scientific Journal, now conducted by Members of the University. Vol. 2. 12mo, original boards (portion of back missing, cover slightly stained), some edges uncut; in a green levant morocco case (catch broken).
Cambridge: Published by W. H. Smith, Rose Crescent, 1830

* The Gownsman, successor of The Snob, made its first appearance Thursday, November 5, 1829, and was continued weekly until February 25, 1830, or for 17 numbers. Thackeray has been credited with the following items: Dedication, Letter from Dorothea Julia Ramsbottom, "I'd be a Tadpole," "From Anacreon," and "An Extract from the Diary of the Late Thomas Timmins."

776. FRASER'S Magazine for Town and Country. Vol. 1, Feb., 1830, to Vol. 35, June, 1847. *Portraits and plates.* Together 35 vols. 8vo, half calf. Lond. 1830-47

* An important item for Thackeray collectors, as it contains the first appearance of a great many of his writings. Among

the more important of these are such titles as, ''The Yellowplush Papers,'' ''Catherine,'' ''The History of Samuel Titmarsh and the Great Hoggarty Diamond,'' ''Fitz-Boodle's Confessions,'' ''Men's Wives,'' ''The Luck of Barry Lyndon,'' and many others. Altogether there are 53 of Thackeray's writings, which made their debut in this magazine.

777. FRASER'S MAGAZINE, 9 odd numbers, from 1831 to 1839, containing original contributions by Thackeray; and about 30 others, incomplete. Together about 40 pieces, 8vo, paper.

778. THE NATIONAL OMNIBUS, and General Advertizer; a Journal of Literature, Science, Music, Theatricals, and the Fine Arts. For 1831-32. Folio, half maroon levant morocco, by Blackwell. Lond. 1831-32

* It is thought that Thackeray wrote some of his earliest literary efforts for this magazine, but they have not been identified.

779. THE NATIONAL STANDARD, of Literature, Science, Music, Theatricals, and the Fine Arts. Vols. 1 and 2. 2 vols. 4to, half polished calf, gilt tops. Lond. 1833

* The above paper was purchased by Thackeray in May, 1833, and from then on contained numerous woodcuts, letters, and poems by him, among which are ''Louis Philippe,'' ''Love in Fetters,'' etc.

780. FLORE ET ZEPHYR Ballet Mythologique dedié à [Sketch of Flore]. Par Theophile Wagstaff. 9 unnumbered plates, slightly tinted, including the wrapper title. Folio, original wrappers (rebacked); in a red morocco slip case, with inner cloth wrapper.

London. Published March 1st, 1836, by J. Mitchell, Library, 33, Old Bond St., a Paris, chez Rittner & Goupil, Boulevard Monmartre: Printed by Graf and Soret.

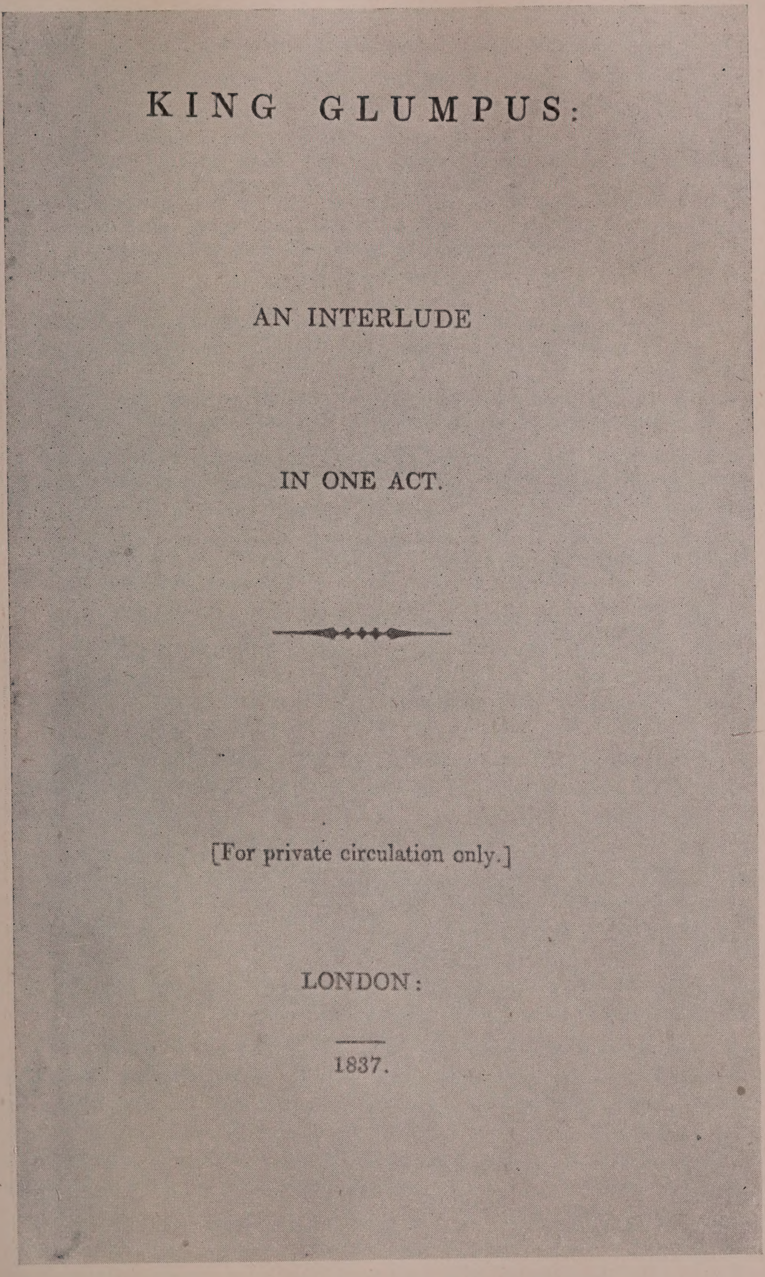
* These nine plates, on India paper, drawn by Thackeray and lithographed by Edward Morton, represent scenes in the life of a ballet-girl. The order of the plates differs in various copies, as do the size of the wrappers and the size of the lithographs. The above, both wrapper and plates, measures 9 9/16 x 13 inches. A few small repairs to margins of wrappers and corners of wrappers supplied.

Disappointed in his hope to become a painter, it occurred to Thackeray to turn his sketches to financial account, and ''Flore et Zephyr'' was the first result. It was Thackeray's first separate publication.

(See Illustration.)

781. CONSTITUTIONAL (The); and Public Ledger, from September 15, 1836, to June 13, 1837. Bound in 2 vols. Large 4to, old half calf. Lond. 1836-37

* Contains a series of 19 articles on Paris, from our own Correspondent [Thackeray], etc.



KING GLUMPUS:

AN INTERLUDE

IN ONE ACT.

[For private circulation only.]

LONDON:

1837.

First Edition of "King Glumpus."
(See No. 782.)

782. KING GLUMPUS: An Interlude on One Act. [For private circulation only.] *With three illustrations by Thackeray.* FIRST EDITION. 12mo, red morocco gilt, gilt top, each leaf and plate hinged at the back. Lond. 1837

* With a set of facsimile reprints of the illustrations, evidently taken from the ''Autographic Mirror.'' No copy of King Glumpus appears to have been sold by auction in this country, and but few are known. All evidence seems to show that this book was written by John Barrow, but no secret was made of the fact that Thackeray illustrated it.

(See Illustration.)

783. KING GLUMPUS: An Interlude in one act. *With three illustrations.* Small 4to, cloth, (water-stained). Lond. 1898

* A reprint, though not an exact facsimile, of the original edition printed in 1837. Edition limited to 100 copies.

784. BENTLEY'S MISCELLANY. Sept., 1837. Engraved frontispiece and two Cruikshank plates. 8vo, half red morocco, gilt top, uncut. Lond. 1837

* Contains the first appearance of Thackeray's ''The Professor. By Goliah Gahagan''; afterwards printed in ''Comic Tales and Sketches.''

785. LONDON and Westminster Review (The). July, 1837; and for April, 1839. 2 vols. 8vo, half calf, gilt tops, uncut, original covers bound in. Lond. 1837-39

* Contain two articles by Thackeray; On ''Sketches by Boz'' and other of Dickens' works, and Parisian Caricatures.

786. THE TIMES. Twelve numbers of the London Times containing articles by or attributed to Thackeray. 12 pieces, folio, as issued. Lond. 1837-63

* The articles known to be by Thackeray are ''The French Revolution by T. Carlyle,'' Aug. 3, 1837; ''Duchess of Marlborough's Private Correspondence,'' Jan. 6, 1838; ''Diary of the Times of George IV,'' Jan. 11, 1838; ''Memoirs of Holt, the Irish Rebel,'' Jan. 31, 1838; ''Poetical Works of Dr. Southey,'' Apr. 17, 1838; ''Fielding's Works,'' Sept. 2, 1840; ''May Day Ode,'' Apr. 30, 1851; and ''Cruikshank Gallery,'' May 15, 1863. The articles attributed to Thackeray are, ''The Tuileries,'' Mar. 15, 1848; and ''The Louvre,'' Mar. 17, 1848.

787. THE YELLOWPLUSH CORRESPONDENCE, by Charles Yellowplush, Esq., and, Epistles to the Literati. *Illustrations by the author.* [Fraser's Magazine, Nov., 1837, Jan.-Aug., 1838, Jan., 1840.] 8vo, half red morocco, gilt top, uncut, all the original wrappers, advertisements, and a specially printed title-page bound in. Lond. 1837-40

788. THE YELLOWPLUSH CORRESPONDENCE. 12mo, original boards, cloth back, paper label (damaged), some pages uncut, in a red morocco, silk-lined case. Phila.: E. L. Carey & A. Hart, 1838

* The first collection of Thackeray's writings that appeared

on either side of the water. The articles were collected by the American publishers from ''Fraser's Magazine,'' and issued in book form three years in advance of their publication as a part of ''Comic Tales and Sketches''; issued in London in 1841. The work is perfect, though the text commences on page 13, the space having been left for an intended preface or introduction, which never appeared.

789. THE YELLOWPLUSH CORRESPONDENCE. FIRST EDITION. 12mo, original half cloth and boards, paper label. Phila.: E. L. Carey & A. Hart, 1838

* Containing ''Fashnable Fax and Polite Annygoats''; which did not appear in later editions. Slightly foxed, as usual.

790. THE YELLOWPLUSH CORRESPONDENCE. FIRST EDITION. 12mo, original half cloth and boards, paper label, some leaves uncut. Phila.: E. L. Carey & A. Hart, 1838

791. THE YELLOWPLUSH CORRESPONDENCE. FIRST EDITION. 12mo, half morocco (small tear in title-page). Phila.: Carey & Hart, 1838

* Bound with the above is Mrs. Caudle's Lectures, by Douglas Jerrold, Lond. 1858.

792. THE YELLOWPLUSH PAPERS. 12mo, original cloth. N. Y.: D. Appleton, 1852

* Appleton's Popular Library.

793. THE YELLOWPLUSH PAPERS. 12mo, half red morocco, gilt top. N. Y.: D. Appleton, 1852

794. THE YELLOWPLUSH PAPERS. 12mo, original brown cloth. N. Y.: D. Appleton, 1853

795. THE YELLOWPLUSH PAPERS. 16mo, original wrappers. N. Y. 1877

796. MEMOIRS OF MR. CHARLES J. YELLOWPLUSH, and Diary of C. Jeames de la Pluche. 12mo, red levant morocco, gilt top, uncut, original wrappers bound in. Lond. 1856

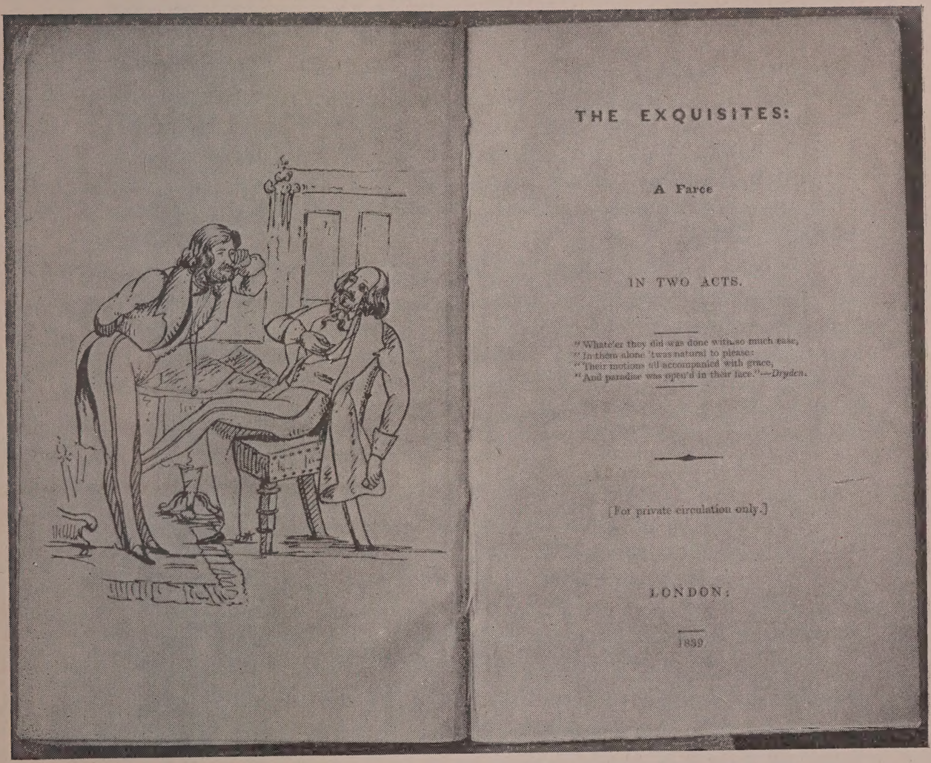
797. THE YELLOWPLUSH PAPERS and Early Miscellanies. Edited by Geo. Saintsbury. *Illustrated.* 12mo, cloth. Oxford, n. d.

798. JERROLD (DOUGLAS). Men of Character. *With 12 full-page illustrations by Thackeray.* 3 vols. 12mo, half roan, uncut (slightly foxed). Lond. 1838

* FIRST EDITION. Scarce.

799. JERROLD (DOUGLAS). Men of Character. The original proofs of Thackeray's twelve illustrations to the book, printed two on a page, reversed; WITH THE TITLES WRITTEN BENEATH THEM IN PENCIL BY THACKERAY. 6 pages, 4to, bound in red levant morocco, gilt, gilt inside borders. [Lond. 1838]

* Exhibits Thackeray as an illustrator, before he became an author, with an attractive personal touch.



THE EXQUISITES:

A Farce

IN TWO ACTS.

"Whate'er they did was done with so much ease,
"In them alone 'twas natural to please:
"Their motions all accompanied with grace,
"And paradise was open'd in their face."—*Dryden.*

[For private circulation only.]

LONDON:

1839

FIRST EDITION OF "THE EXQUISITES."
(See No. 805.)

800. DAMASCUS and Palmyra: a Journey to the East. By Charles G. Addison. *Illustrated with 18 full-page colored lithographs after the designs of Thackeray.* 2 vols. 8vo, original cloth, uncut. Lond. 1838

* FIRST EDITION. Very Scarce. One of a few copies issued with eighteen plates instead of the usual number, ten. Thackeray received £20 for these illustrations.

801. DAMASCUS and Palmyra: a Journey to the East. By Charles G. Addison. *Illustrated with 10 full-page colored lithographs after the designs of Thackeray.* 2 vols. 8vo, original cloth, uncut (slightly foxed). Lond. 1838

* FIRST EDITION. Scarce.

802. SOME PASSAGES in the Life of Major Gahagan, and the Bedford Row Conspiracy. [Colburn's New Monthly Magazine for February, March, November and December, 1838; February, 1839; and January, March and April, 1840.] 8vo, half morocco, gilt top, uncut, all the original wrappers and advertisements bound in; with a specially printed title-page. Lond. 1838-40

803. MEADOWS (KENNY). Heads of the People; or, Portraits of the English. Drawn by Kenny Meadows, engraved by Orrin Smith. 26 parts in 23, original wrappers, with the advertisements, uncut. In 2 gilt morocco slip-cases (corner of one wrapper torn). Lond. 1838-41

* FIRST EDITION, in choice condition. Contains Thackeray's "Captain Rook and Mr. Pigeon." "Fashionable Authoresses," and "The Artists."

804. MISCELLANEOUS CONTRIBUTIONS to Fraser's Magazine. *Illustrations by the author.* 8vo, half red morocco, gilt top, uncut, original wrappers and a specially printed title-page and table of contents bound in. Lond. 1838-1853

* Most of the above collection were not reprinted until the publication of Thackeray's collected works.

805. THE EXQUISITES. A Farce in Two Acts. *4 lithographic plates from drawings by Thackeray.* 12mo, original limp boards (part of back missing). In a red morocco slip-case. Lond. 1839

* Printed for Private Circulation only. A companion to "King Glumpus" though a more ambitious performance, the text filling thirty-seven pages. Both were almost undoubtedly by John Barrow. The four illustrations are unquestionably by Thackeray.

First identified in 1898, it has been diligently sought for since that time, and with small success, only three or four copies having turned up for sale, the latest in 1907.

No copy has been offered by auction in this country previous to this time.

(See Illustration.)

806. THE WHITEY-BROWN PAPER MAGAZINE. Ten lithographed leaves of text and illustrations for the contemplated periodical which was to have borne that name. Nine plates from the original drawings by Thackeray for "The Veracious History of Dionysius Diddler"; with the explanatory text, also by Thackeray. Small 4to, bound in polished calf, gilt edges. Inserted are the pages from "Thackerayana" referring to the above work, the book-plate of Frederick Burgess, and a reprint of one of the plates. [Lond. 1839]

* THE ONLY KNOWN COPY. The Whitey-Brown Paper Magazine came to nothing, and these few lithographed pages are all that remain to indicate what was intended. The illustrations are extremely interesting caricatures of Dr. Lardner, editor of the Cabinet Cyclopædia, and his friend Lord Bulwer Lytton; and the likenesses are amusingly good. The author has taken the precaution to state in the beginning that Dionysius lived many thousand years ago.

On the first page appears the caption "Preface, Advertisement, or Introduction." After a brief résumé of the career of Dionysius the artist takes the subject in hand, and shows his progress through the world, from the time of his departure from the University of Ballybunion,—in the hedge. The last picture shows him dressed in the clothes of "Sir Hinry Pelham," who has loaned him a horse; and the concluding lines read:

"But fear then seized upon the soul of Hodge
Says he 'that gemman cannot be my master,
For, as he rode away, he gave me sixpence,
And my dear master never gives me nothen.'"

In "Thackerayana" Grego says of this little work: "*For the force and fun of its satire, it perhaps excels all that he ever did in the indulgence of his amazing talents for ludicrous personalities.*" The illustrations were reproduced in the "Autographic Mirror" for 1864.

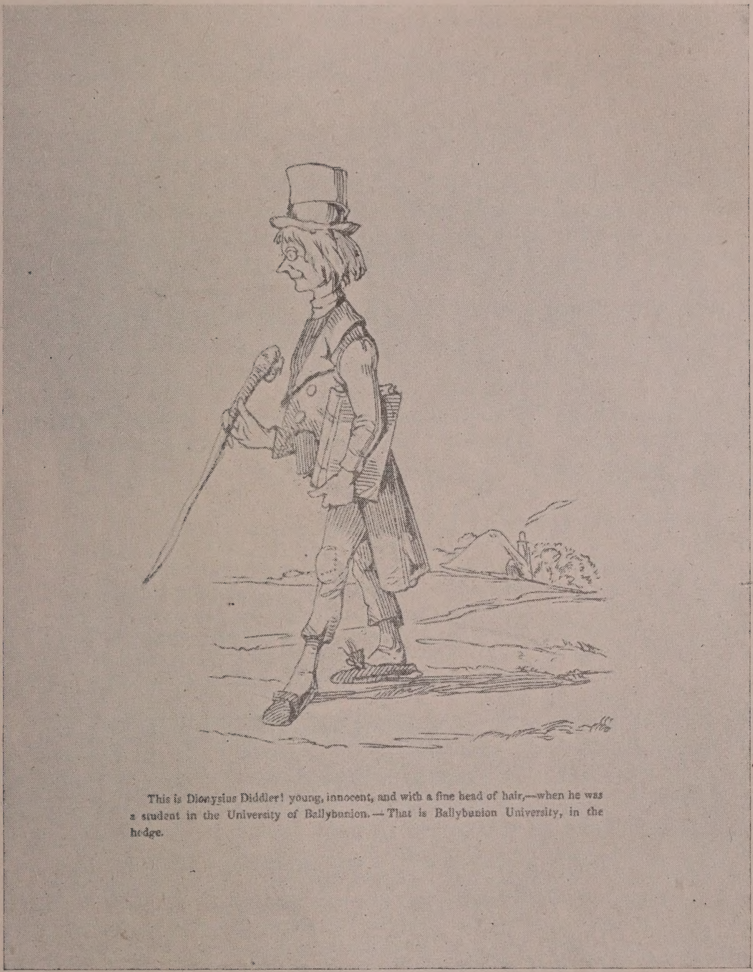
(See Illustration.)

807. BRITISH and Foreign Review; or, European Quarterly Journal. No. XVI, April, 1839. 8vo,, half calf, gilt, gilt top, uncut; original covers bound in. Lond. 1839

* Contains "Speeches of Henry Lord Brougham, etc," by Thackeray. [Pages 490–539.]

808. THE CORSAIR. A Gazette of Literature, Art, Dramatic Criticism, Fashion and Novelty. From the beginning in March, 1839, to March 7, 1840, inclusive; and Index. Edited by N. P. Willis and T. O. Porter. Small folio, half red morocco, gilt top. N. Y. 1839-40

* Of great interest to the collector of Thackerayana, as it contains "his first appearance before an American audience." In introducing him Mr. Willis writes: "He will present a long letter every week, and you will agree with me that he is no common acquisition." Hotton, the English publisher, discovered these letters some time after Thackeray's death, and republished them under the title of "The Student's Quarter."



This is Dionysius Diddler! young, innocent, and with a fine head of hair,—when he was a student in the University of Ballybunion.—That is Ballybunion University, in the hedge.

WHITEY-BROWN PAPER MAGAZINE.
ONLY KNOWN COPY.
(See No. 806.)

FIFTH SESSION

Friday Afternoon, February 27, 1914, at 2:30 o'clock.

FIRST AND OTHER EDITIONS—*Continued.*

809. CATHERINE. A Story by Ikey Solomons, Esq., Junior. *4 full-page illustrations by the author.* [Fraser's Magazine for May, June, July, August, November, 1839, January and February, 1840.] 8vo, half red morocco, gilt top, uncut, with all the original wrappers and advertisements; and a specially printed title bound in. Lond 1839–40

810. CATHERINE. A Story. By Ikey Solomons, Esq., Junior. 8vo, boards, original wrappers bound in. Bost. 1869

* First American edition.

811. COMIC ALMANACK for 1839. *12 illustrations by George Cruikshank.* 12mo, red morocco, gilt, gilt top, uncut, with the original wrappers and advertisements bound in. Lond. 1839

* Contains the first appearance of Thackeray's Stubbs's Calendar; or the Fatal Boots. INSERTED IS A 1 P. 4TO, A. L. S. (SIGNED WITH INITIALS), FROM THACKERAY TO G. WRIGHT, "Friday Night—2 Nov. Here is the last bit of December—Cruikshank wants a copy by Monday not having begun his last (12th) plate. . . . Pray let this piece be copied and printed in time for Cruikshank; and if you will send me a proof of the whole paper," etc., etc. With his seal.

812. STUBBS'S CALENDAR; or, The Fatal Boots. *6 illustrations by George Cruikshank.* FIRST AMERICAN EDITION. Another copy of the same, *6 illustrations.* 2 vols. 16mo, original boards (one back missing, other rebacked). N. Y.: Stringer & Townsend, 1850

* When this tale appeared in the Comic Almanac for 1839 it was illustrated with 12 designs by Cruikshank. In this edition the publishers seem to have had an insufficient number of sets of plates to properly illustrate their edition, and to have contented themselves with using only six in each copy, making it necessary to get two or more copies to obtain all the illustrations. These two volumes, together, have a complete set of the plates.

813. STUBBS'S CALENDAR. 12mo, original boards (back missing). N. Y. 1850

* The six plates in this copy are: January, the Birth of the Year; March, Showery; May, Restoration Day; July, Summery Proceedings; September, Plucking a Goose; December, The Winter of our Discontent.

814. ANTI CORN-LAW CIRCULAR. Nos. 8, 10, 11, 18, 39–51, containing all the articles by or attributed to Thackeray. Together 17 numbers, folio, loose.
Manchester: July 23, 1839, to Jan. 14, 1841

* Two "Illustrations of the Rent Laws" in Nos. 8 and 18 are known to be by Thackeray. "Rain and the Rents" in No. 10, "Nicholas Nickleby" in No. 11, and two woodcuts and text on page 3 of No. 39 are attributed to Thackeray. RARE. But few copies of these early contributions by Thackeray have been offered for sale. There is also an original poem, "Peers, Poetry and the People," by Samuel Taylor Coleridge.

815. ANTI CORN-LAW CIRCULAR (THE). From the beginning in April, 1839; and the sequel Anti-Bread-Tax Circular to Sept. 26, 1843. 2 vols. folio, old half morocco and calf. Manchester, 1839–43

* Thackeray contributed "Illustrations of the Rent Laws" and accompanying woodcuts.

816. —— Another copy, in old half calf (covers broken).

817. THE LOVING BALLAD of Lord Bateman. *Illustrated by George Cruikshank.* 18mo, original cloth (loose in binding). In a red levant morocco slip-case.
Lond., Charles Tilt, 1839

* First issue of the First Edition, with the page numbers (for the text) in the center, and the spelling "vine" for "wine" on page 13.

The text is now considered with reasonable certainty to be by Thackeray and the Preface and Notes by Dickens.

818. THE LOVING BALLAD of Lord Bateman. *Illustrated by George Cruikshank.* Small 4to, calf (slightly scorched). Lond. 1883

* Only 250 copies printed.

819. THE LOVING BALLAD of Lord Bateman. *Illustrated by Geo. Cruikshank.* 12mo, cloth. Bost. 1884

820. THE LOVES of Lord Bateman and Fair Sophia. Adapted by Charles Selby. *Frontispiece.* 16mo, half morocco (leaves re-hinged). Lond. n. d.

821. RITCHIE (ANNE THACKERAY). Lord Bateman: A Ballad. From "Harper's." 8vo, half morocco. N.Y. 1892

822. THE PARIS SKETCH BOOK. By Mr. Titmarsh. *Numerous designs by the author on copper and wood.* FIRST EDITION. 2 vols. 12mo, red levant morocco, gilt tops, uncut, original covers bound in, by Grieve-Edine (a few pages water-stained). Lond.: John Macrone, 1840

823. THE PARIS SKETCH BOOK. 2 vols. 12mo, original cloth (water-stained).
N. Y.: Appleton's Popular Library, 1852

824. THE PARIS SKETCH BOOK. 2 vols. 12mo, half red morocco, gilt tops.
N. Y.: Appleton's Popular Library, 1852

825. THE PARIS SKETCH BOOK of Mr. M. A. Titmarsh and Eastern Sketches. A Journey from Cornhill to Cairo by William Makepeace Thackeray. *85 illustrations by the author, Thomas R. Macquoid, and J. P. Atkinson.* 8vo, cloth, uncut. N. Y. 1887

* No. 1 of 250 copies printed.

826. A SHABBY GENTEEL STORY. [Frazer's Magazine January–August, and October, 1840.] 8vo, half red morocco, gilt top, uncut, original wrappers, advertisements and a specially printed title-page bound in. Lond. 1840

827. A SHABBY GENTEEL STORY, and Other Tales. FIRST EDITION. 12mo, original cloth (water-stained).
* Published in Appleton's Popular Library. N. Y. 1852

828. A SHABBY GENTEEL STORY, and Other Tales. FIRST EDITION. 12mo, half red morocco, gilt tops.
* Appleton's Popular Library. N. Y. 1852

829. A SHABBY GENTEEL STORY, and Other Tales. 12mo, original brown cloth. N. Y.: Appleton, 1853

* "A Little Dinner at Timmins's" lacked the first three numbers in the first edition. Mr. Thackeray called the attention of the publishers to this omission on his arrival in New York in 1852, and the above edition was prepared, supplying the missing portions.

830. A SHABBY GENTEEL STORY. FIRST ENGLISH EDITION. 12mo, red levant morocco, gilt top, uncut, original wrappers bound in, by Grieve-Edine.
Lond.: Bradbury & Evans, 1857

831. COMIC ALMANAC for 1840: an aphemeris in Jest and Earnest. By Rigdum Funnidos. *Illustrated by George Cruikshank.* 12mo, red morocco, gilt back and sides, gilt top, uncut, original covers bound in. Lond. 1840

* INSERTED IS A FINE 1 PAGE A. L. S. FROM THACKERAY TO G. WRIGHT in regard to "Cox's Diary" in the above Almanac. It reads in part:—"*I am truly sorry at the delay wh. has taken place about the C. A. I assure you not for want of industry on my part . . . cursing the costiveness of my imagination which won't come to my aid.*" Dated [Paris] Sunday, 11 August, 1839. With his seal.

832. ESSAY on the Genius of George Cruikshank. The Westminster Review [Late the London and Westminster Review]. No. LXVI.–June, 1840. *Illustrated.* 8vo, polished calf gilt, gilt top, uncut, with the original covers and advertisements bound in, by Riviere. Lond. 1840

> * The original appearance of this work. INSERTED ARE TWO LETTERS FROM THACKERAY TO HENRY COLE in relation to the "Essay." The first is of 1 page, 18mo, Saturday (April, 1840), beginning, "*After thinking and thinking I am come to the determination that the Ck article* MUST *have several vignettes introduced into the page, and this not for money's sake,*" etc., etc. Signed with initials. The second letter is 1 page, quarto, n. d. [endorsed by Cole, Thackeray, May, '40. Pay to his article]. It reads in part:—"*I send you the rest of the article; Amen. and as I think it over, and over the hours of toil wh have been spent in its composition I cannot but give it as my candid opinion that you have had all things considered a pretty good bargain for your money,*" etc. Entirely in Thackeray's handwriting, but not signed.

833. ESSAY on the Genius of George Cruikshank (An). *With numerous illustrations of his works.* (From the Westminster Review, with additional etchings.) FIRST EDITION. 8vo, red morocco gilt, gilt top, uncut, original covers used as doublures. Lond. 1840

> * INSERTED ARE TWO A. L. S. FROM W. M. THACKERAY TO HENRY COLE in regard to the publication of the above book, and referring to the sickness of his wife, indirectly. The first letter is 1 p. 12mo, dated July 31, 1840 (signed with initials), and reads in part:—"*I would humbly suggest to you that the author who was paid ½ price in the first instance, should be paid something for his name and his permission to use his writing,*" etc. The second letter is 1½ pp. 18mo, and reads "*I suppose Cruikshank is useless by this time—but I was out of town—and only came back to be in great trouble and anxiety,*" etc.

834. ESSAY on the Genius of George Cruikshank by W. M. Thackeray. Edited, with a Note, by W. E. Church. *Illustrated.* Royal 8vo, half morocco, original covers bound in. Lond. 1884

> * Large Paper copy.

835. ESSAY ON THE GENIUS of George Cruikshank. Edited with a prefatory note on Thackeray as an Art Critic by W. E. Church. *Portrait and illustrations.* 8vo, half red morocco, gilt top, uncut. Lond. 1884

> * One of 5 copies on Japan paper.

836. HEADS OF THE PEOPLE: or, Portraits of the English. Drawn by Kenny Meadows. *Numerous illustrations.* FIRST EDITION. 2 vols. 8vo, original cloth, uncut. Lond. 1840–41

> * Thackeray contributed: "The Fashionable Authoress," "Captain Rook and Mr. Pigeon," and, "The Artists."

837. HEADS OF THE PEOPLE: Drawn by Kenny Meadows. With Original Essays, by Douglas Jerrold, William Howitt, Nomrod, W. Thackeray, &c., &c. *8 plates.* 8vo, boards (foxed and slightly stained, two plates loose). Phila. 1844

838. THE BRITANNIA. A Weekly Journal of News, Politics, and Literature, for the year 1841. Folio, half red morocco, gilt top (edges waterstained). Lond. 1841

> * VERY SCARCE. There are at least five original articles by Thackeray;—Reading a Poem, 2 parts; St. Philip's Day at Paris; Shrove Tuesday in Paris; Rolansdeck. In addition to these there are reviews of Thackeray's articles in "Fraser," a review of the "Second Funeral of Napoleon," supposedly written by Thackeray, and many other articles which have been attributed to him.

839. THE BRITANNIA, a Weekly Journal of News, Politics, and Literature for the Years 1840 and 1842. 2 vols. 4to, original cloth (back somewhat torn). Lond. 1840–42

840. AINSWORTH'S MAGAZINE: a Miscellany of Romance, General Literature, & Art. Edited by W. H. Ainsworth. *Illustrated by George Cruikshank.* Volumes 1 and 2. 2 vols. 8vo, half red morocco, gilt tops. Lond. 1842

> * Contains the first appearance of "Sultan Stork" and "Exhibition Gossip."

841. THE SECOND FUNERAL OF NAPOLEON: In Three Letters to Miss Smith, of London, and the Chronicle of the Drum, by Mr. M. A. Titmarsh. *Frontispiece and three full-page woodcuts.* Square 12mo, green levant morocco, gilt edges, original front grey paper wrapper bound in (back cover and two plates very slightly waterstained). Lond. 1841

> * THE VERY RARE FIRST EDITION. Although not popular when first published this is considered by many to be the finest of Thackeray's descriptive writings. Inserted is a folding woodcut of the Napoleon funeral procession. The above copy contains the final page advertising "Dinner Reminiscences."

842. THE SECOND FUNERAL OF NAPOLEON, in Three Letters to Miss Smith of London, and the Chronicle of the Drum. *Illustrated.* FIRST EDITION. Square 12mo, original grey wrappers, rebacked, UNCUT, in a red morocco slip case. London: Hugh Cunningham, 1841

> * FINE UNCUT COPY, with the leaf of advertisement, slightly foxed as usual. The front wrapper bears an etching of Napoleon lying in state, by Thackeray, which has never been reprinted in any of his works; and the work contains four full-page woodcuts. Not only a rarity as a Thackeray first edition, but lacking in most Napoleon collections. Thackeray had not yet become famous at the time of writing this pamphlet. He was in Paris when Napoleon's body was brought there from St. Helena, and, although it is one of his finest pieces of descriptive writing, he realized nothing from its sale and it became lost to circulation immediately.

843. THE SECOND FUNERAL OF NAPOLEON; In Three Letters to Miss Smith, of London; and The Chronicle of the Drum by Mr. M. A. Titmarsh. *Illustrated.* 16mo, half red morocco, wrapper bound in. Lond. 1841

* Facsimile of the first edition.

844. THE SECOND FUNERAL OF NAPOLEON. From "The Cornhill Magazine." 8vo, half morocco. Lond. 1866

845. THE CHRONICLE OF THE DRUM. *Illustrated.* Small 4to, cloth, gilt edges. N. Y. 1882

846. THE CHRONICLE OF THE DRUM. *Illustrations by Pyle, Laurence, Gibson Frost and others.* 4to, sheets, unbound. N. Y. 1882

847. COMIC TALES AND SKETCHES. Edited and Illustrated by Mr. Michael Angelo Titmarsh. *12 tinted full-page plates by the author.* 2 vols. 12mo, red levant morocco, gilt, gilt tops, uncut, parts of original covers preserved (somewhat waterstained).
Lond.: Hugh Cunningham, 1841

* FIRST EDITION. Very scarce in uncut condition and with the correct title-pages.

848. THE HISTORY OF SAMUEL TITMARSH and the Great Hoggarty Diamond. Edited and illustrated by Sam's Cousin, Michael Angelo. [Fraser's Magazine, September–December, 1841.] 8vo, half morocco, gilt top, uncut, original wrappers, advertisements and a specially printed title-page bound in. Lond. 1841

849. THE HISTORY OF SAMUEL TITMARSH and the Great Hoggarty Diamond. *9 full-page illustrations by the author.* FIRST EDITION. 12mo, red levant morocco, gilt top, original cover designs used as doublures. Lond. 1849

850. THE HISTORY OF SAMUEL TITMARSH and the Great Hoggarty Diamond. *Illustrated by the Author.* Royal 8vo, red levant morocco, gilt, gilt top. [Lond. 1886]

* INSERTED ARE FIVE ORIGINAL DRAWINGS FOR THIS WORK BY THACKERAY. The drawing for "The Rosolio" is entirely different from the frontispiece used in the book; the sketch for the title-page is much more elaborate than the printed one; and the other 3 of "Behind the Hay-ricks," "A Coronet, by Jingo!" and "Over head and ears in love," are quite different from those published. All of the above are finished pencil drawings, one with a background washed in.

851. PUNCH or London Charivari. From Vol. 1, July, 1841, to Vol. 31, Dec., 1856. *Thousands of illustrations by Leech, Keene, Doyle, Tenniel, Du Maurier, Thackeray, and others.* 31 vols. 4to, cloth. Lond. 1841–56

* Contains numerous contributions by Thackeray, which were issued later, collectively, under the titles of "Miscellanies" and "Contributions to Punch."

852. PUNCH. The same. Vol. 1, July, 1841, to Vol. 29, Dec., 1855. 29 vols. in 26; and 3 vols. in duplicate. Together 32 vols. 4to, 25 in cloth and 4 in half red morocco (several covers in poor condition). Lond. 1841–55

853. SULTAN STORK, being the One Thousand and Second Night, by Major G. O'G. Gahagan, H. E. I. C. S.; and An Exhibition Gossip, by Michael Angelo Titmarsh. [From Ainsworth's Magazine for February, May and June, 1842.] 8vo, half red morocco, gilt top, uncut, with the original wrappers, advertisements, illustrations by Cruikshank, and a specially printed title-page bound in. Lond. 1842

854. SULTAN STORK: being the One Thousand and Second Night. By Major G. O'G. Gahagan. [Ainsworth's Magazine for February and May, 1842, containing the first appearance.] 2 parts, 8vo, original wrappers, uncut (covers slightly torn). Lond. 1842

855. SULTAN STORK and Other Stories and Sketches. To which is added the Bibliography of Thackeray, revised and enlarged. 8vo, half morocco (interleaved). Lond. 1887

856. SULTAN STORK and Other Stories and Sketches. By William Makepeace Thackeray (1829–44). Now First Collected. To which is added the Bibliography of Thackeray. 8vo, cloth, uncut. Lond. 1887

*38 pp. of advertisements at the end.

857. —— The same. 8vo, cloth, uncut.

858. —— Another copy. 8vo, cloth (without the adverments.

859. Another copy. Bibliography removed. 8vo, cloth (loose in binding).

860. PEOPLE'S ALMANAC. Containing "Stubb's Calendar; or, The Fatal Boots." *Illustrated.* 8vo, half leather, gilt top, uncut. Bost. 1842

* Very Scarce. First American appearance of the above.

861. —— Another copy in original wrappers, uncut.

862. GEORGE CRUIKSHANK'S OMNIBUS. *Illustrated with 100 engravings on steel and wood.* Edited by Laman Blanchard. 8vo, red levant morocco, gilt, gilt top, uncut, original covers and advertisements bound in. Lond. 1842

* FIRST EDITION. Scarce. Contains the first appearance of "Little Spitz" and "The King of Brentford's Testament," by Thackeray.

863. THE FITZ-BOODLE PAPERS and Men's Wives. By George Fitz-Boodle. [From Fraser's Magazine for June, July, Oct., 1842, Jan.–June, Aug.–Nov., 1843.] *Illustration by the author.* 8vo, half red morocco, gilt top, uncut, original wrappers, advertisements, and specially printed title-page bound in. Lond. 1842–3

864. FITZ-BOODLE PAPERS: and Men's Wives. FIRST ENGLISH EDITION. 12mo, red levant morocco, gilt top, uncut, original wrappers bound in.
Lond.: Bradbury & Evans, 1857

865. IRISH SKETCH-BOOK. By M. A. Titmarsh. *Numerous woodcuts.* FIRST EDITION. 2 vols. 12mo, original cloth, uncut. Lond.: Chapman & Hall, 1843

* INSERTED IS A 2 PP. A. L. S. FROM THE AUTHOR TO PERCIVAL LEIGH: "*Did Leech impart to you the modest service I want of you? A notice of half a dozen pages for Fraser will be accepted and acceptable. Not a puff you understand—hit as hard as you like but in a good natured way and so as not to break bones.*" The book is dedicated to Mr. Lever, and the preface says that it was to have been called the Cockney in Ireland but for the remonstrances of the publisher, which were so pathetic that the author was obliged to give way. After the dedication to Charles Lever, the author has crossed off the printed signature and written his name with the date May 5. This was the first work to which Thackeray attached his name, having hitherto used his pseudonym. The letter bears Thackeray's seal.

866. THE IRISH SKETCH-BOOK. By Mr. M. A. Titmarsh. *With numerous engravings on wood, drawn by the author.* 12mo, new wrappers (title stained and stamp removed). N. Y. [1843]

* First American Edition.

867. THE IRISH SKETCH-BOOK. By Mr. M. A. Titmarsh. *With numerous engravings on wood, drawn by the author.* 8vo, half red morocco, original wrappers bound in at the end. N. Y., n. d. [1844]

* First American Edition.

868. THE IRISH SKETCH BOOK; by W. M. Thackeray. *Illustrated by the author.* 8vo, half red leather, uncut, original covers bound in.
Phila.: T. B. Peterson & Bro., n. d.

869. THE PICTORIAL TIMES. A Weekly Journal of News, Literature, Fine Arts, and the Drama. *Illustrated with hundreds of woodcuts by Vizetelly and others.* 2 vols. Folio, half red morocco, gilt edges, specimen cover bound in.
Lond. 1843

* Contains the first appearance of "Letters on the Fine Arts"; "The Art Unions," "Review on Mr. Macaulay's Essays," "The Water-colour Exhibition," etc.

870. THE PICTORIAL TIMES. A Weekly Journal of News, Literature, Fine Arts, and the Drama, from March 18, 1843 to June 29, 1844. *Illustrated with numerous woodcuts.* 3 vols. folio, old half calf. Lond. 1843–44

* Contains a series of 4 "Letters on the Fine Arts," etc., reviews, etc.

871. THE NATION. Vol. 1, No. 31. Dublin, Saturday, May 13, 1843. Contains Thackeray's "Daddy, I'm hungry." *With an illustration.* Folio, half morocco. Dublin, 1843

872. THE LUCK OF BARRY LYNDON, a Romance of the Last Century. By Fitz-Boodle. [From Fraser's Magazine for Jan.–Sept., Nov., Dec. 1844.] 8vo, half red morocco, gilt top, uncut, original wrappers, advertisements and a specially printed title-page bound in. Lond. 1844

873. THE LUCK OF BARRY LYNDON: A Romance of the Last Century. FIRST EDITION. 2 vols. 12mo, original cloth (waterstained). N. Y.: D. Appleton, 1852

*Published in Appleton's Popular Library of the Best Authors.

874. THE LUCK OF BARRY LYNDON: A Romance of the Last Century. 2 vols. 12mo, original brown cloth. N. Y.: D. Appleton, 1853

875. THE LUCK OF BARRY LYNDON: A Romance of the Last Century. 2 vols. 12mo, half red morocco, gilt tops. N. Y.: D. Appleton, 1853

876. GEORGE CRUIKSHANK'S TABLE-BOOK. Edited by Gilbert Abbott A' Beckett. *Illustrated by George Cruikshank.* 8vo, red levant morocco, gilt, gilt inside borders, gilt top, uncut, original wrappers and advertisements bound in. Lond. 1845

*Contains first appearance of "Legends of the Rhine, by M. A. Titmarsh."

877. EDINBURGH REVIEW, or Critical Journal. (No. CLXVII) October, 1845; half calf, gilt, gilt top, uncut. original covers and advertisements bound in. Edinb. 1845

* Contains "Dashes at Life with a Free Pencil." By N. P. F. Willis; A criticism of Thackeray.

878. JEAMES'S DIARY; or, Sudden Riches. *19 woodcuts.* FIRST EDITION. 8vo, half blue levant morocco, by Sanford. N. Y.; William Taylor, 1846

* Contains all the papers of Jeames's Diary except the second. Not published in London until 1855. The only edition thus far which contains the original illustrations as they appeared in "Punch." Major Lambert paid $55 for this at auction in Boston in 1898. No other copy seems to have appeared at public sale.

879. JEAMES'S DIARY, a Legend of the Rhine, and Rebecca and Rowena. 12mo, half morocco, gilt top. N.Y.1853

* Published in Appleton's Popular Library. Three items are printed here for the first time.

880. JEAMES'S DIARY, a Legend of the Rhine, and Rebecca and Rowena. 12mo, original cloth (waterstained). N. Y. 1853

* Published in Appleton's Popular Library. Three items are printed here for the first time.

881. NOTES OF A JOURNEY from Cornhill to Grand Cairo, by the Way of Lisbon, Athens, Constantinople, and Jerusalem. *Colored frontispiece and numerous woodcuts by the author.* FIRST EDITION. 8vo, original cloth, uncut (worn). Lond. 1846

882. NOTES OF A JOURNEY from Cornhill to Grand Cairo, by the Way of Lisbon, Athens. Censtantinople, and Jerusalem. *Colored frontispiece and numerous woodcuts by the author.* FIRST EDITION. 8vo, cloth, uncut. Lond.: Chapman and Hall, 1846

* FINE COPY. INSERTED IS A 3 PP. 8VO, A. L. S, (SIGNED WITH INITIALS) FROM THE AUTHOR TO PETER PURCELL, written on paper of the Exeter, Dorchester and Weymouth Railway. A long and interesting letter telling of many of their mutual acquaintances: "*My book about Egypt has had a very good success. I'll ask Hartley to take you over the copy I sent him: There is a poem in it with a sweet passage about fleas which I recommend to the young ladies.*"

883. NOTES OF A JOURNEY from Cornhill to Grand Cairo. *Colored frontispiece.* Second Edition. 12mo, original cloth (frontispiece slightly torn, name on back). Lond. 1846

884. NOTES OF A JOURNEY from Cornhill to Grand Cairo. *Colored frontispiece and title vignette.* Second Edition. 12mo, original cloth, uncut. Lond. 1846

* Contains a "Postscript" not published in the First Edition.

885. NOTES ON A JOURNEY from Cornhill to Grand Cairo. By way of Lisbon, Athens, Constantinople, and Jerusalem: Performed in the Steamers of the Peninsular and Oriental Company. By Mr. M. A. Titmarsh. 12mo, original wrapper, uncut (foxed, back wrapper missing).

* First American Edition. N. Y. 1846.

886. NOTES OF A JOURNEY from Cornhill to Grand Cairo. FIRST AMERICAN EDITION. 16mo, original cloth. N. Y.: Wiley & Putnam, 1846

* Published with Bubbles from the Brunnen of Nassau, by Sir Francis Head; in the "Library of Choice Reading."

887. NOTES OF A JOURNEY from Cornhill to Grand Cairo. 12mo, cloth. N. Y.: Putnam, 1848

888. NOTES OF A JOURNEY from Cornhill to Grand Cairo. *With 16 illustrations.* Third Edition. 12mo, cloth, uncut. Lond. 1865

889. **NOTES OF A JOURNEY** from Cornhill to Grand Cairo by way of Lisbon, Athens, Constantinople, and Jerusalem. *Illustrations on India paper.* [Taken from the De Luxe edition published by Smith, Elder, & Co.] Royal 8vo, red levant morocco, gilt, inside gilt borders, gilt top, uncut. [Lond. 1886]

*EXTRA-ILLUSTRATED BY THE INSERTION OF FOUR ORIGINAL DRAWINGS BY THACKERAY. One of the drawings is the original of "A Street View at Constantinople," done in pencil; the other three do not appear in the published book, and are in water-colors. The subjects are as follows: Head of a Turk on blue paper; group of three Oriental females at a well, with sketches in pencil beneath; Turk in elaborate robe smoking a long pipe in the streets.

890. **ALMANACK OF THE MONTH** (THE). A Review of Everything and Everybody. Edited by G. A. a'Beckett. 2 vols. 18mo, red polished calf, gilt, gilt edges, by Tout. Lond. 1846

*Contains Thackeray's "Tour from Cornhill to Cairo."

891. **PUNCH'S POCKET BOOK** for 1847. *Illustrations by John Leech, with folding frontispiece in color.* 16mo, limp morocco, gilt edges (flap torn). Lond., Punch Office, 1847

*Contains first appearance of "An Eastern Adventure of the Fat Contributor," by Thackeray.

892. **PUNCH'S POCKET BOOK** for 1847. *Illustrations by John Leech, with folding frontispiece in color.* 16mo, morocco, gilt edges. Lond., Punch Office, 1847

893. **MRS. PERKINS'S BALL.** By M. A. Titmarsh. *With illustrations by the Author.* FIRST EDITION. Square 8vo, vellum, red edges. Lond. [1847]

*PRESENTATION COPY FROM THACKERAY, with a very clever drawing on the fly-leaf of "Punch" in a dress suit proffering a book, and underneath "With Mr. Titmarsh's compliments to Lady Duff Gordon." The book is in one of the presentation bindings put on at the time of publication.

(See Illustration.)

894. **MRS. PERKINS'S BALL.** By M. A. Titmarsh. *22 colored plates.* FIRST EDITION. Sq. 8vo, original boards, gilt edges (joints weak), in a red morocco slip-case. Lond.: Chapman and Hall, [1847]

*INSERTED ARE THE ORIGINAL COLORED DRAWINGS BY THACKERAY OF TWO OF THE PLATES IN THIS WORK; "Mr. Hicks" and "Miss Ranville, Rev. Mr. Toop, Miss Mullins, Mr. Winter." On the back of the "Mr. Hicks" plate Thackeray has written: "*This is Mr. Hicks the poet; who stands in an inspired* [*attitude*] *regarding the chandelier and pretending he does not know that Miss Pettifer is looking at him. Her name is Anna Maria but he calls her Ianthe in his poems; and is himself an eminent drysalter in the City.*"

895. THE BATTLE OF LIFE and Mrs. Perkins's Ball. From "Tait's Edin. Magazine." 8vo, half cloth. Edin. 1847

896. "OUR STREET." By M. A. Titmarsh. *16 colored plates by the author.* FIRST EDITION. 12mo, red levant morocco, gilt edges, original wrappers bound in, by Riviere. Lond.: Chapman and Hall, 1848

* INSERTED IS AN ORIGINAL COLORED DRAWING BY THACKERAY of "A Street Ceremony" which shows many interesting variations from the plate as it was published in the above volume.

897. "OUR STREET." By Mr. M. A. Titmarsh. *16 colored plates by the author.* 8vo, original pink boards, in a red morocco slip case. Lond.: Chapman & Hall, 1848

* INSERTED IS A 2 PP. A. L. S. (SIGNED WITH INITIALS), FROM THE AUTHOR TO MR. CHAPMAN: "*I wanted to call and pay back the 40£ you kindly advanced me. I have just been obliged to pay however that and more for the burial of my poor grandmother who died at Paris at the beginning of the month and by the time her estate repays me it will be too late to refund to you for Our Street will be ready I trust,*" etc.

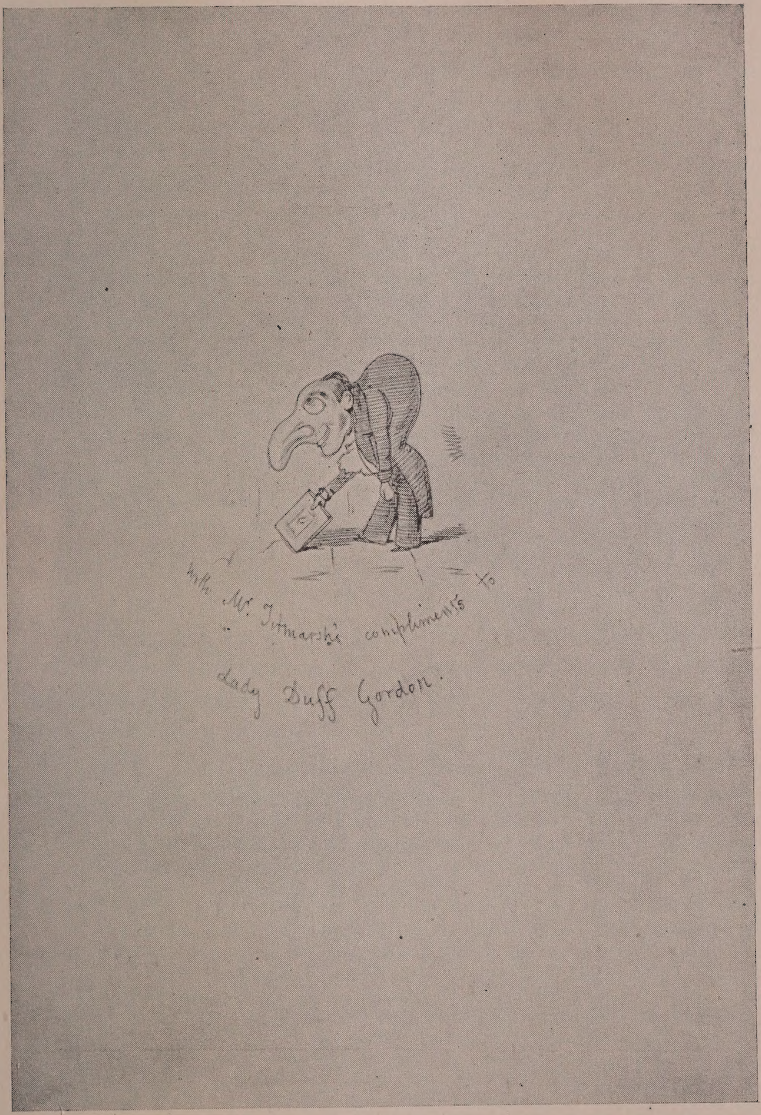
ORIGINAL MANUSCRIPT OF "OUR STREET."

898. "OUR STREET." *16 colored plates by the author.* Royal 8vo, red morocco, gilt, gilt top, uncut. Reprint

* Inserted are 21 pages of the original manuscript commencing at page 46 of the printed work, "What Sometimes Happens in Our Street," or page 21 of the Manuscript, and ending at page 62 of the printed book, or nearly to the end of the "Jolly Newboy, Esq. M.P." Thackeray intended to end the book at this point. Only four chapters are lacking of the entire original manuscript. An index is added in a different hand. There are two small pen-and-ink sketches in the manuscript, and but few erasures, or interlineations.

899. VANITY FAIR. A Novel without a Hero. *With illustrations on steel and wood by the Author.* FIRST EDITION. Bound in 2 vols. 8vo, cloth, uncut. Lond. 1848

* INSERTED ARE 9 OF THE ORIGINAL DRAWINGS FOR THE FULL-PAGE ILLUSTRATIONS, BY THACKERAY; as follows: "Major Sugarplums," "Mrs. Rawdon's departure for Paris," "The arrival at Queen's Crawley," "Becky in Lombard Street," "Georgy goes to church genteelly," "Sir Pitt's Study-chair," "A Meeting," "Mr. Jos's Hookahbadar," "Jos. performs a Polonaise." These are all finished pencil drawings made for reproduction, and most of them show that the artist's work suffered in the hands of the engraver—the plates in the book show much less life and character than do the original drawings. In addition to these drawings are a number of proofs before letters of the full-page plates, and more than half of the vignettes are in duplicate, mounted proofs on India paper, including the suppressed state of the illustration at page 2. A most important and interesting item.



With Mr. Titmarsh's compliments to
Lady Duff Gordon.

PRESENTATION COPY OF "MRS. PERKINS'S BALL."
(See No. 893.)

900. VANITY FAIR. A Novel without a Hero. *With illustrations on steel and wood by the Author.* First Edition. 8vo, 20 original parts in 19, as issued; enclosed in red morocco slip-case with inner cloth wrapper.

Lond.: Bradbury and Evans, 1847-8

* Fine copy, with only one back repaired, and two others slightly damaged. With the following exceptions, each part is of the First Issue, and agrees with the collation published in the Boston Evening Transcript, Sept. 2, 1908. Part I. Page 2 of cover, the collation calls for ''Content of No. I [etc.],'' while this copy has only ''Contents'' on the first line. No. XVI has ''[Price, 1s.'' for ''Price, 1s.'' as required by the collation. No. XVII. has no date below the imprint, and the first line of the advertisement on p. 3 reads ''To Ladies,'' which, according to the collation should be on page 4, but this is a printer's error in the collation. No. XVIII lacks 4 pages of advertisement in front, and the Waterloo & Son advertisement, 8 pp. in back. Eight parts contain the original tissue paper between the plates, showing the offset from the plates.

This copy contains all other points of the first issues; the ''Vanity Fair'' on p. 1 in rustic type, the suppressed woodcut of the Marquis of Steyne, the advertisement of ''The Great Hoggarty Diamond,'' etc., etc. Laid in is an A. L. S. from a London bookseller. In only two numbers are the plates at all foxed, and those very slightly.

901. VANITY FAIR. A Novel without a Hero. *With illustrations on stëel and wood by the Author.* First Edition. 8vo, 20 original parts in 19, as issued, with all the wrappers and advertisements; enclosed in two red morocco slip-cases with inner cloth wrappers.

Lond.: Bradbury and Evans, 1847-8

* One of the finest copies ever offered for sale, with every part as clean as when issued by the publisher, all the backs perfect, and (with the following exceptions) each part of the First Issue, and agrees with the collation published in the Boston Evening Transcript, Sept. 2, 1908. Part I. Page 2 of cover. The collation calls for ''Contents of No. I [etc.],'' while this copy has only ''Contents'' on the first line. The Bradbury & Evans catalogue, at the end of No. I agrees perfectly with the collation, but has a pencil note at the top ''2nd State of this Advertisement.'' It is printed on pink tinted paper. No. XVI has ''[Price, 1s.'' for ''Price, 1s.'' as required by the collation. Nos. XVII, and XIX & XX have no dates below the imprint. No. XVII, the first line of the advertisement on p. 3 reads ''To Ladies,'' according to the collation this should be on page 4, but this is a printer's error in the collation.

This copy contains all other points of the first issues; the ''Vanity Fair'' on p. 1 in rustic type, the suppressed woodcut of the Marquis of Steyne, the advertisement of ''The Great Hoggarty Diamond,'' etc., etc. Four numbers contain the original tissue paper between the plates, showing an offset from the plates. A few plates slightly foxed as usual.

902. VANITY FAIR. AUTOGRAPH MANUSCRIPT in Thackeray's handwriting of the last two paragraphs of Chapter XI. Seven lines on part of a sheet of writing paper, mounted.

* The fragment begins; "*Old Sir Pitt was taking his pipe and beer and talking to John Horrocks about a 'ship' that was to be killed*"—and continues to the end of the chapter.

903. VANITY FAIR. ORIGINAL MANUSCRIPT of part of the 38th chapter; 21 lines written by Thackeray on a 4to sheet of paper. BELOW THE TEXT THERE IS AN UNPUBLISHED DRAWING BY THE AUTHOR.

* The manuscript begins "*falsehood to the old gentleman; having himself given every shilling of the money, having buried his friend and paid all the fees and charges incident upon the calamity and removal of poor Amelia.*" It continues with an account of all the fineries sent by Major Dobbin to Mrs. Osborne and the Sedleys, including the India shawls; and the drawing represents Mrs. Sedley trying her present on, while two other women are arranging the folds, and Mr. Sedley looks on from his seat in the background.

With the above there is a letter from Francis St. John Thackeray presenting the manuscript to a Mr. Walford, reading in part: "*I have to-day received from Mrs. Richmond Ritchie the enclosed piece of her Father's writing from the MS. of Vanity Fair.*" Written on the stationery of the Athenæum Club, and dated April, 1894. 2 pieces.

904. VANITY FAIR. ORIGINAL MANUSCRIPT of the first part of chapter 65 of Vanity Fair; written by Thackeray on two 12mo leaves of writing paper.

* There are a few interesting variations from the text of the printed book, one of which does not seem to have been intentional. The book reads "*some travelling pedlars had lived, and were exhibiting their jewellery.*" In the manuscript it reads "*and where they exhibited.*"

905. VANITY FAIR. A. L. Signed with initials. One page, 8vo, 13 Young St., Kensington, June 6, 1848, to Miss Smith. Mounted, with the signature pasted by the side of the letter. On the back of the mount is pasted an oginInal pen-and-ink sketch of the Champ Elysées by Charles Wilkinson.

* "*I shall be outatown on Sunday the 18th: and I never dine out on that day because it is the Hannawussary of the death of my dear friend Captain George Osborne of the —th regiment.*" Captain Osborne is one of the principal characters of "*Vanity Fair,*" the husband of Amelia, and, in the novel, was killed at the battle of Waterloo. On the margins of this letter Thackeray has drawn several humorous pen-and-ink sketches of the battle of Waterloo, showing "*Bony running away like anythink,*" "*Capting Hosbin ded a bullick through his 'Art,*" "*Capting Dobbing,*" "*A Canning,*" "*Pore devules!*" "*D. of W.*" (Duke of Wellington), "*Sogers.*"

906. VANITY FAIR. ORIGINAL WATER-COLOR DRAWING BY THACKERAY. "Mr. Joseph Entangled." From "Vanity Fair." Differs materially from the published plate, having the addition of a waste-basket and changes in other details. 12mo, mounted, gilt mat, framed and glazed.

(See illustration.)

907. VANITY FAIR. ORIGINAL INK SKETCH BY THACKERAY, with a figure in the center very similar to that of "Miss Swartz rehearsing for the Drawing Room"; surrounded by other people of color, and dancing. There are other sketches of heads at the top. 1 page, 8vo, with a few words in Thackeray's handwriting.

* This drawing is reproduced in "Thackeray in the United States" with the title "At a Negro Ball in Richmond."

908. VANITY FAIR. ORIGINAL SKETCH for the illustration "Virtue rewarded, A booth in Vanity Fair." Drawn in ink on a 12mo sheet of paper and quite different from the published plate. Sketch of a head on the margin.

909. VANITY FAIR. ORIGINAL SKETCH for the illustration "Major Sugarplums" drawn in ink on a small piece of paper from a drawing book. Similar to the published plate, except that the figure of the landlord's little girl is omitted.

910. VANITY FAIR. Two UNFINISHED SKETCHES; one of which is of Amelia and Georgy Osborne. In pencil on an octavo sheet of drawing-paper. At the bottom is an inscription; *"This drawing by W. M. Thackeray was taken out of an album given by him to Captain Glynn (the original of Captain Strong in Pendennis.)"*

911. VANITY FAIR. ORIGINAL PENCIL SKETCH for "Mr. Sedley at the Coffee House." Sketch for title-page to Vanity Fair, in pencil on a small piece of thin paper. 2 pieces.

912. VANITY FAIR. ORIGINAL SKETCH for the figure of Mr. Osborne in the illustration "Mr. Osborne's welcome to Amelia"; Another sketch of Mr. Osborne in pencil, with two partly finished figures on same sheet. 2 pieces.

913. VANITY FAIR. ORIGINAL SKETCH BY THACKERAY for the illustration in Vanity Fair inscribed "Rebecca makes acquaintance with a live Baronet. Pen-and-Ink drawing, differing in many details from the published plate, and without the background.

914. VANITY FAIR. ORIGINAL DRAWING of the illustration for Vanity Fair ''A Meeting,'' showing Mr. Sedley and Amelia seated on a bench, with Miss Clapp and Major Dobbin in the background. Sketched in pencil, with some of the lines darkened with ink; on a small piece of heavy drawing-paper.

915. VANITY FAIR. Original Pen-and-Ink Drawing by Thackeray for the Illustration; ''Georgy makes the acquaintance with a Waterloo Man.'' Drawn on an octavo sheet of heavy paper bearing two finished drawings and some sketches on the reverse side.

> * The ''Vanity Fair'' drawing is a finished design, very similar to the one used in the book. In some respects it is better, especially the figure of the child.
>
> The other drawings appear to have been made in Germany or of German types, and are very well done.

916. VANITY FAIR. Early Pen-and-Ink Sketch by Thackeray for ''Rebecca's Farewell'' on a 12mo sheet of heavy paper. On the reverse there is a small pencil sketch of the same illustration.

> * This sketch is unfinished and differs entirely from the picture used in the book: the carriage is only suggested, the gates are of an entirely different design, and the figures are not the same.

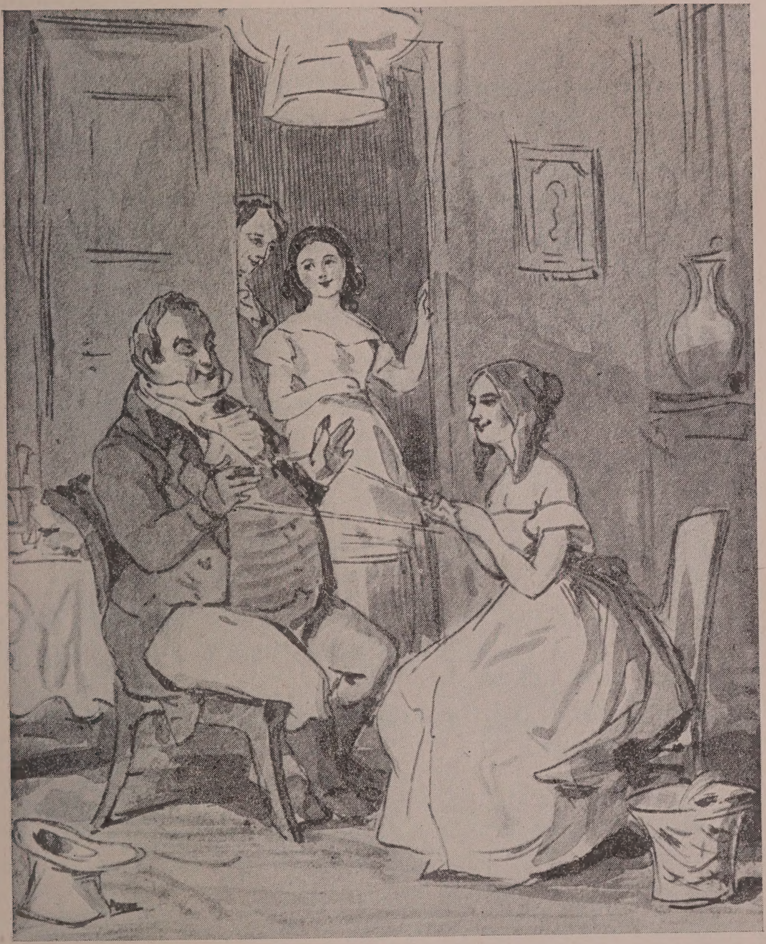
917. VANITY FAIR. Two ORIGINAL DRAWINGS by the Author for the illustration entitled ''Mr. Joseph entangled,'' which shows him holding the yarn for Becky Sharp. Sketched in pencil on light paper, one being mounted. 2 pieces.

> * These two drawings differ in many small details, and neither agrees with the published plate, though similar as regards the main figures. They are both finished drawings and carefully executed.

918. VANITY FAIR. ORIGINAL SKETCHES of three of the heads in the Vanity Fair illustration—''A Elephant for Sale.'' On the same sheet there is a well-finished sketch of Thackeray's head, and another sketch of an arm. These two are said to have been done by Samuel Laurence while Thackeray was in his study. There is an inscription on the back to that effect. Folio sheet of drawing paper.

919. VANITY FAIR. WATER-COLOR DRAWING of a man in evening dress, on a 12mo sheet of paper, mounted. This looks as if it may have been a sketch for ''Pitt Crawley'' in Vanity Fair.

920. VANITY FAIR. A Novel without a Hero. *Illustrations on wood and steel by the author.* 8vo, original cloth, uncut. Lond. 1848



ORIGINAL WATER-COLOR DRAWING FOR "VANITY FAIR."
(See No. 906.)

921. VANITY FAIR. A Novel without a Hero. *Illustrations by the author.* First American Edition. 2 vols. 8vo, half cloth and boards, uncut, original wrappers bound in.
N. Y.: Harper & Brothers, 1848

922. VANITY FAIR. A Humorous and Satirical Paper. *Profusely illustrated.* Vols. 1 to 7 inclusive; bound in 3 vols. 4to, half morocco. N. Y. 1860-63

923. THE BOOK OF SNOBS. *Illustrations by the author.* First Edition. 12mo, original green wrappers, with the advertisements, in a red morocco slip case.
Lond.: Punch Office, 1848

* The illustration on the front cover has never been reprinted. Inserted is a 1 p. A. L. S. from Thackeray, Kensington, Friday, n. d., telling the story of a lady who found a mouse in a flour-barrel.

924. THE BOOK OF SNOBS. 12mo, half red morocco, gilt top. N. Y. 1852

* One of Appleton's Popular Library. Contains seven papers not printed in England till 1886.

925. THE BOOK OF SNOBS. 12mo, original cloth (waterstained). N. Y. 1852

926. THE BOOK OF SNOBS. 12mo, original cloth.
N. Y. 1853

927. THE BOOK OF SNOBS. 8vo, red levant morocco, gilt top, uncut, original covers bound in.
Lond.: Bradbury & Evans, 1855

928. SNOBBERNE. Oversatte af Robert Watt. 12mo, half red morocco, uncut. Copenhagen, 1875

929. LE LIVRE DES SNOBS. Traduit de l'Anglais avec l'autorisation de l'Auteur par Georges Guiffrey. 12mo, half red morocco, gilt top, uncut, original covers bound in.
Paris, 1893

930. SNOB PAPERS. I-X. With annotations by Gust. Rydberg. 8vo, half red morocco, original covers bound in.
Upsala, [Sweden], 1896

931. THE BOOK OF SNOBS. Explanatory Notes by H. Eitrem. 12mo, half morocco, original covers bound in.
Kristiania, 1897

932. THE BOOK OF SNOBS, Explanatory Notes by H. Eitrem. 12mo, original wrappers, uncut. Kristiania, 1897

933. DAS SNOBSBUCH. Aus dem Englischen ubersetzt von E. R. Witte. 16mo, cloth. Leipzig, n. d.

934. THE SNOBS' TRIP to Paris. Second Edition. 16mo, half morocco, uncut. Cambridge, n. d.

935. AN INTERESTING EVENT. By M. A. Titmarsh. FIRST SEPARATE EDITION. 12mo, red morocco, gilt, gilt top, uncut. Lond.: David Bogue, 1849

* One of the rarest of the small pieces by the great novelist. It was originally published in the "Keepsake," for 1849, and Thackeray evidently had a few copies separately issued for his friends. The type was reset for the issue and a few printer's errors corrected. Inserted are the "Athenæum" notices of this work, and an A. L. S. from a bookseller.

936. SAND and Canvas; a Narrative of Adventures in Egypt, with a sojourn among the Artists in Rome. By Samuel Bevan. *Colored and plain illustrations.* 8vo, original cloth, uncut. Lond. 1849

* FIRST EDITION. Contains the first appearance of Thackeray's humorous poem "The Three Sailors," etc.

937. DOCTOR BIRCH and his Young Friends. By Mr. M. A. Titmarsh. *15 colored plates and engraved title.* FIRST EDITION. 12mo, red levant morocco, gilt, gilt edges, original covers bound in as doublures, by Grieve-Edine. Lond.: Chapman and Hall, 1849

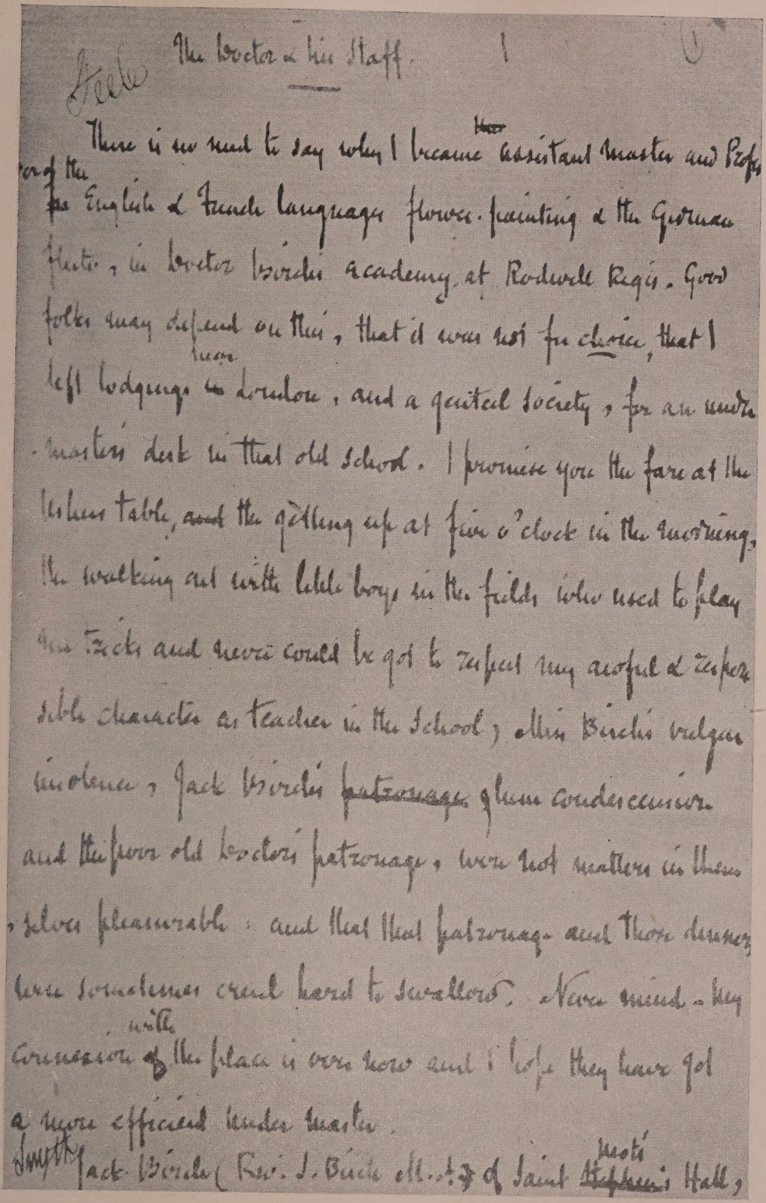
938. —— The Same. *With uncolored plates.* 12mo, original cloth. N. Y.: D. Appleton, 1853

ORIGINAL MANUSCRIPT OF DOCTOR BIRCH.

939. DOCTOR BIRCH and his Young Friends. Nearly all of the ORIGINAL MANUSCRIPT, including the "Epilogue." Together with a transcript of the first draft of the Epilogue, in the autograph of Mrs. Ritchie (Thackeray's Daughter). *Illustrated with proof plates from the Smith Elder Edition.* The missing portions supplied from the text of the First Edition. Mounted to 4to, and bound in levant morocco, gilt, gilt edges, by Roger de Coverly. Lond. 1849

* The only parts lacking are the three chapters entitled: "A Word about Miss Birch, Briggs in Luck, and A Young Fellow Who is Pretty Sure to Succeed." There are 30 pages of the original manuscript, containing many interesting corrections, interlineations, etc. The "Epilogue," especially, contains two stanzas inserted, and several lines altered, and on the back of one sheet is a verse of four lines, each line of which contains two less words than the printed text.

(See illustration.)



Steele The Doctor & his Staff. 1 (1)

There is no need to say why I became then Assistant Master and Profe
ssor of the ~~fr~~ English & French languages flower-painting & the German
flute, in Doctor Birch's academy at Rodwell Regis. Good
folks may depend on this, that it was not from choice, that I
left lodgings ~~in~~ near London, and a genteel society, for an under
master's desk in that old school. I promise you the fare at the
ushers table, and the getting up at five o'clock in the morning,
the walking out with little boys in the fields who used to play
me tricks and never could be got to respect my awful & respon
sible character as teacher in the School, Miss Birch's vulgar
insolence, Jack Birch's ~~patronage~~ glum condescension
and the poor old Doctor's patronage, were not matters in them
selves pleasurable: and that that patronage and those dinners
were sometimes cruel hard to swallow. Never mind - my
connexion ~~of~~ with the place is over now and I hope they have got
a more efficient under master.
Smyth Jack Birch (Rev. J. Birch M.A.) of Saint ~~Stephen's~~ Neot's Hall,

PAGE OF ORIGINAL MANUSCRIPT OF "DOCTOR BIRCH."
(See No. 939.)

ORIGINAL MANUSCRIPT OF THE "EPILOGUE" TO DOCTOR BIRCH.

940. DOCTOR BIRCH and his Young Friends. Text of the Smith Elder Edition, together with the ORIGINAL MANUSCRIPT of the first draft of the "Epilogue." *Colored plates.* 4to, red morocco, gilt top, uncut; in a cloth slip-case.

* The original draft of the "Epilogue" was written on one page, 4to, and consists of only seven stanzas as compared with eleven in the printed text; in fact, it is a mere outline of the theme as finally developed, and shows in its interlineations and corrections, the great difficulties Thackeray had to contend with in writing verse, for example:

"For rich or poor for good or ill,
Let young or old accept their part,
And bow themselves to Heavens high will
And bear it with an honest heart."

In this manuscript the author has altered it to read:

"Come wealth or want, come good or ill,
Let young and old accept their part,
And bow before the Awful Will
And bear it with an honest heart."

Inserted is the original pencil drawing of "The Dear Brothers," with the text of the chapter below, in the author's autograph. This drawing shows material differences from the plate as published, for instance; only three figures are shown watching the fight; in the engraved plate there are four,—the expressions are far more animated in the drawing, and the full desk view is shown with the boys kneeling in characteristic attitudes behind it, while in the engraving only a portion of the desk is shown with the boys peering over it.

There is inserted also an 8 pp. A. L. S. from Mrs. Ritchie, transmitting this manuscript and giving some interesting details of the disposal of her father's drawings and manuscripts.

941. DOCTOR BIRCH. ORIGINAL PENCIL DRAWING BY THACKERAY of the plate "Home Sweet Home," illustrating the incident in which "Hewlett" compels little "Nightingale" to sing him to sleep to the strains of "Home Sweet Home." 12mo, on thick drawing paper.

942. DOCTOR BIRCH. ORIGINAL INK AND PENCIL DRAWING BY THACKERAY. The first sketch for "The Lion and the little Cubs," showing George Champion seated, with one of the young pupils standing before him holding up his hands, as the older teaches him, in a boxing pose. 12mo, on thin paper, mounted.

943. DOCTOR BIRCH. Drawing for "The Pirate." Showing "Duval," one of the older pupils, levying on the small boy's tarts. 12mo, on thin paper, mounted.

944. DOCTOR BIRCH. Original Pencil Drawing by Thackeray, "Who stole the Jam?" It shows one of the masters (a caricature of himself) standing before the startled Miss Zoe Birch, whom he has caught in the act of eating the pilfered jam. On a 12mo sheet of thick drawing paper.

945. DOCTOR BIRCH. Two Original Pencil Drawings by Thackeray. First sketch, and finished drawing, for the plate published as "Miss Birch's Flower Garden." 2 pieces, 12mo and 8vo, on thick drawing paper.

> * The sketch is merely a rough outline, while the other is a highly finished and carefully executed drawing, showing material differences from the published plate. Beneath, written in Thackeray's autograph, is a description, which also differs from that in the printed text, as follows:
>
> "*Miss Joper*" [known as Miss Birch in the published version] "*The Honorable Fluke Plantagenet*" [Plantagenet Gaunt in the the book]. *("In the flower garden where only the Parlour Borders go.")*
>
> *Plantagenet (gives a poke with his stick to Miss J. who happens to be watering her plants and of course does not see him come) "Crck rck!"*
>
> *Miss J. "Lor Plantagenet! get away you troublesome creature!"*
>
> *Plantagenet. "He He!"*

946. DOCTOR BIRCH. Two Original Pencil Drawings by Thackeray. "The Dear Brothers" and "Wanted a Governess." Both on the same sheet and showing slight differences from the plates as published in the book. Beneath each, written in Thackeray's hand, are the descriptions as they appear in the text. Oblong 4to.

> * The first, published as "The Dear Brothers," shows the two lads desperately pummeling and scratching each other while three of their delighted fellow-pupils urge them on. Young Minimus is rushing in to warn them of the approach of "Doctor Birch and Mr. Tipper (Uncle of the Dear Brothers), who are pausing at the door to discuss the merits of their charges. The autograph description by Thackeray is as follows:
>
> "*Brown, Jones, Robinson, Boxall Major, Boxall Minor, Tiffin Minimus.*"
>
> "*B. J. & R.—'Go it old Boxall! Give it him young Boxall. Give it him old Boxall,'' 2 to 1 on young Boxall &c.'*
>
> "*Tiffin Minimus (enters running) Boxalls you're wanted!*"
>
> "*The Doctor to Mr. Tipper. Every boy in this school loves them my dear Sir. Your nephews are a credit to my establishment. They are orderly, well conducted, gentleman-like boys. Let us enter and find them at their studies.*"
>
> The other drawing, published over the title "Wanted a Governess," shows Miss Raby in the embrace of Frank Davison (described in the sketch as "Young Swankey") a former pupil of Doctor Birch, while Master Titmarsh and the ladies of the Doctor's family pause at the door in astonishment at their dis-

covery. Beneath Thackeray has written: ''*Young Swankey who was sent away for refusing to be flogged and has since distinguished himself at Sobraon & Alrival comes to the school, and shakes hands with the Doctor & Family—then he goes to revisit the old place & finds his way into the old school room where Miss Raby is. Then—then &c.*''

947. THE HISTORY OF PENDENNIS. His Fortunes and Misfortunes, his Friends and his greatest Enemy. *Illustrations by the Author.* 2 vols. in the original 24 parts (bound in 23), original wrappers, uncut, with the advertisements (names on some covers, edges of one part stained). In 2 gilt morocco slip-cases. Lond. 1848-50

* FIRST EDITION; in the most desirable condition. The backs of a few parts have been repaired, but it is a fine, clean copy. The last part contains the advertisement of ''The Kickleburys on the Rhine.''

948. THE HISTORY OF PENDENNIS. His Fortunes and Misfortunes, his Friends and his Greatest Enemy. *Illustrations on steel and wood by the author.* FIRST EDITION. 2 vols. 8vo, red morocco, gilt tops, uncut, all the original wrappers and advertisements bound in.
Lond.: Bradbury and Evans, 1848-50

* INSERTED IS AN INTERESTING 1 PAGE A. L. S. FROM THE AUTHOR TO DR. ELLIOTSON (to whom Thackeray dedicated the second volume of the above work), dated at Kensington, Tuesday Evening: ''*How can you ask such a buck as I am to act a mere 1/2 buck?—and the worst of it is that I am going to refuse even that. I want to go out of town for my health's sake, and try Dr. Air and Dr. Thalassa. You are a good doctor but I want, I say, to try the latter,*'' etc. THERE ARE INSERTED, ALSO, ONE PAGE OF THE ORIGINAL MANUSCRIPT OF ''PENDENNIS,'' AS IT WAS PRINTED ON P. 31 OF VOL. 2, AND THE ORIGINAL PEN-AND-INK DRAWING OF THE WOODCUT WHICH HEADS CHAPTER V, VOL. 2.

949. MANUSCRIPT OF TWO PAGES IN THE HANDWRITING OF THACKERAY. An elaborate defence of the unfortunate passage in ''Pendennis''—''*No Irish need apply.*'' 2 pages, 4to, not complete, but probably unpublished.

* The article begins: ''*I do not know whether it is a boy or a girl I am addressing: but my little darling will most likely read next week's Punch, when you will remember the circumstances to which I call your attention. One evening a week ago you were reading out to your dear Papa and his family circle from a work published by Messrs Bradbury & Evans in monthly numbers price 1/- and called Pendennis.*''

950. ORIGINAL MANUSCRIPT POEM from ''Pendennis. Five stanzas of six lines each, on a quarto sheet of blue writing paper.

* This poem appears in Chapter XXXI of ''Pendennis'' under the title of ''The Church Porch.'' In the manuscript the title is ''*At the Church Gate,*'' and there are several small differences in the text. The tenth line reads in the MSS.: ''*They've hushed the Minister Bell*'' instead of ''*They've stopped the chiming bell,*'' etc., etc. The compositor's name appears at the top, so it is probable that Thackeray made the changes in the proof.

951. ORIGINAL MANUSCRIPT DRAFT for the first page of Chapter XXXIII of ''Pendennis.'' Nineteen lines written in ink on a 12mo sheet of writing paper. Original drawing of the plate in the same book entitled ''A view from the Dean's Garden,'' practically the same as the published illustration, and slightly tinted in water-colors. 2 pieces.

* This draft probably was written before the book had taken a very difinite form, as it differs throughout from the printed text. It begins: *''The Captain was engaged as Editor of the 'Pall Mall Gazette' at a considerable weekly salary according to the custom of the trade, and stipulated for appointing John Finucane Esqr. his sub-editor for this periodical.''*

952. THE HISTORY OF PENDENNIS. His Fortunes and Misfortunes, his Friends and his greatest Enemy. *Illustrations on wood and steel by the Author.* 2 vols. 8vo, cloth, uncut. Lond. 1849-50

953. THE HISTORY OF PENDENNIS. His Fortunes and Misfortunes, his Friends and his greatest Enemy. *Illustrations by the Author.* 2 vols. 8vo, cloth. 2 copies. Together 4 vols. (injured by fire and water). Lond. 1849-50

954. THE HISTORY OF PENDENNIS. His Fortunes and Misfortunes, his Friends and his greatest Enemy. *Illustrations by the author.* FIRST AMERICAN EDITION. 2 vols. 8vo, half cloth and boards, uncut.
N. Y.: Harper & Brothers, 1850

* This edition contains all the suppressed passages and the two illustrations which were omitted from the first English edition in book form, and from all later editions, American or English.

955. PENDENNIS and his Contemporaries. From ''American Whig Review.'' 8vo, half cloth. N. Y. 1851

956. THE KICKLEBURYS ON THE RHINE. By Mr. M. A. Titmarsh. *Colored plates by the author.* FIRST EDITION. 8vo, original boards (joints weak, back slightly torn), gilt edges, in red morocco slip-case.
Lond.: Smith, Elder & Co., 1850

* SCARCE. INSERTED IS AN ORIGINAL PEN-AND-INK SKETCH BY THACKERAY OF ONE OF THE ILLUSTRATIONS IN THE BOOK, THE ''CHARGE OF HOMBURG INFANTRY''; AND A 1 P. A. L. S. FROM THE AUTHOR TO MR. CHAPMAN, of Chapman & Hall, Kensington, August 22, relating to the above work: *''If I do a Xmas book with you this year, the price will be 150£ for an edition of 3000. Of course I have spoken to no other publisher as yet on the subject but I think I have a right to a shilling per copy of a 5 and often 7 shilling book; and intend to stipulate for that sum with my publisher.''* On the next two pages of the letter, is Mr. Chapman's reply, refusing the offer, and saying that he would lose money at that rate. Mr. Thackeray, therefore, had the work published by Smith, Elder, and Co.

957. —— The Same. *With uncolored plates.* SECOND EDITION. 8vo, original boards (joints weak), in a red morocco slip-case. Lond. 1851

958. ORIGINAL WATER-COLOR DRAWING BY THACKERAY. "The Old Story" from "Kickleburys on the Rhine." Differs entirely from the published plate. Shows "Titmarsh" with a wide-brimmed hat and "Captain Hicks" with top hat, whereas in the book "Titmarsh" wears a cap and "Hicks" a soft hat. 8vo, mounted, framed and glazed.

* Written below, in the autograph of Mrs. Ritchie, Thackeray's daughter: "*From Lady Kicklebury of the Rhine.*" Probably a first sketch, although far superior to the engraved plate.

959. KICKLEBURYS ON THE RHINE. By Mr. M. A. Titmarsh. *Colored plates by the author.* Second Edition. 12mo, half morocco, gilt top. Lond. 1851

* Published without the "Preface," which was written for the Second Edition. It is probable that this copy is one of an early issue of the Second Edition, published after the title was printed but before the "Preface" or "Essay on Thunder and Small Beer" was added.

960. THE KICKLEBURYS ON THE RHINE. By Mr. M. A. Titmarsh. Autumnal Excursions through the Odenwald, the Neckarthal and the Haardt; with Tales for the Road by William Howitt. *Four plates, colored.* 12mo, cloth, (back torn). Frankfort o M. 1851

961. KICKLEBURYS ON THE RHINE; with a Preface entitled an Essay on Thunder and Small Beer. By Mr. M. A. Titmarsh. First American Edition. 12mo, half red morocco, gilt top, uncut, original wrappers bound in. N. Y.: Stringer & Townsend, 1851

962. REBECCA AND ROWENA. A Romance upon Romance. By Mr. M. A. Titmarsh. *8 full-page colored plates by Richard Doyle.* Square 12mo, red levant morocco, gilt, gilt edges, original cover designs used as doublures. Lond. 1850

* First Edition; with the final page of advertisements.

963. REBECCA AND ROWENA. A Romance upon Romance. By Mr. M. A. Titmarsh. *Colored illustrations by Richard Doyle.* First Edition. Square 12mo, 8vo, green levant morocco, gilt, gilt edges, original covers and advertisements bound in, by Riviere. Lond. 1850

* INSERTED IS THE ORIGINAL COLORED DRAWING, BY DOYLE "Ivanhoe saving the Jew's last two molars"; one of the illustrations of the book.

964. REBECCA AND ROWENA. A Romance upon Romance. By Mr. M. A. Titmarsh. *With illustrations by Richard Doyle, (colored).* First Edition. Square 12mo, original pink glazed paper boards, gilt edges (covers soiled and back missing). In a red morocco case. Lond. 1850

* PRESENTATION COPY FROM THE AUTHOR, WITH TWO ORIGINAL

PEN-AND-INK DRAWINGS by him, on the half title. The upper one shows a knight in full armour, with a pen used as a lance, from which a banner floats bearing the words, ''*From the author, Jan. 1, 1850.*'' This is one of the earliest advance copies, for which Thackeray made request of the publisher. Among the figures in the drawing is a caricature of himself, represented as lying dead on the ground. The lower, is of Wamba the jester, with his cap in his hand and mask of gaiety on the ground. INSERTED ALSO ARE THREE A. N. S. (with initials). The first addressed to ''*My dear D.* (probably Doyle). *I did not recieve your n: until late this e; too late to put the answer into p. here. But as I am going into T to D I hope in this reply to say I will be at the R at 4 and will gladly introduce you to C and H.*''

The second, in pencil, to Chapman, the publisher in regard to the printing of this work. ''*The book has cost me more time than all the rest.*''

* The third also to the publisher. ''*My dear Chapman—Have you done the little Job wh. I requested? Doyle writes in great indignation* [and above], *sorrow rather about the cuts—The title as I wrote, and rewrote and recorrected is R & R or* [underlined] *Romance on Romance not A* [underlined].

965. ORIGINAL AUTOGRAPH MANUSCRIPT of the Poem ''The Age of Wisdom.'' Complete as published in ''Rebecca and Rowena,'' 1850. Six stanzas of 5 lines each on a quarto sheet of paper.

* It begins:

''*Ho pretty page with the dimpled chin*
That never has known the Barbers shear,
All you wish is woman to win,
This is the way that boys begin,
Wait till you come to Forty Year.''

966. SONGS. Ho! Pretty Page, Words from Thackeray's Rebecco and Rowena, now adapted to a Popular Carol of his College Days. Lond., J. B. Cramer & Co., n. d.; Wait till You come to Forty Year, Song. The words by William Makepeace Thackeray, the music by Theo. Marzials. Lond.: Boosey & Co., n. d. 2 pieces, 4to, paper.

967. SKETCHES after English Landscape Painters. By L. Marvy. With short notices by W. M. Thackeray. *20 beautiful colored plates after Turner, Harding, Constable, and others.* FIRST EDITION. 4to, half red morocco, gilt top, original cloth covers bound in. Lond.: David Bogue, [1850]

* The entire text was written by Thackeray. This copy has all of the plates in colors, and is much more desirable than the copies in which only a few are in that state.

968. SKETCHES after English Landscape Painters by L. Marvy. With short notices by W. M. Thackeray. *20 full-page plates after Turner, Constable, and others.* 4to, original cloth, gilt edges (loose in binding). Lond. [1850]

969. HARLEQUIN AND HUMPTY DUMPTY; or, Robbin de Bobbin, and the First Lord Mayor of Lun'on, a Grand Historical Pantomime. By E. Fitzball, Esq. *With illustrations by W. West.* First performed at the Theatre Royal, Drury Lane, December 26th, 1850. 12mo, original wrappers printed in black, back worn, in a red morocco slip-case.

London: Printed and Published by S. G. Fairbrother, 31, Bow Street, Covent Garden; and may be had in the theatre.

* The 20 illustrations are attributed to Thackeray. But few copies are known, and no record appears of its sale at auction. One of the few known copies seems, also, to be of a different issue, with the cover stamped in gold instead of black, and lacking the imprint on the title-page. That issue was perhaps made for presentation. To support his assertion that the illustrations in this book are by Thackeray, its discoverer, Bertram Dobell, states: *''I do not think that anyone well acquainted with Thackeray's peculiar manner can doubt, after seeing the illustrations to 'Humpty Dumpty' that they were designed by the great novelist. They resemble his work no less by virtue of their defects than by their merits. As usual with him, the figures are very defective in point of drawing, but they have a full share of the humour and quaintness which are always apparent in his designs. They are much akin to the illustrations of 'The Rose and the Ring.'''* A manuscript accompanying the volume explains the name ''W. West'' as illustrator: *''He might very likely use a pseudonym in order to avert suspicion of his being the draughtsman. The name of ''West'' would be likely to occur to him in this connection. You will remember (in the latter part of Vanity Fair) how the boy George Osborn and his friend Master Todd used to amuse themselves with ''West's pantomimes.'' This is probably a reminiscence of Thackeray's own boyhood, and the name West would naturally suggest itself.''*

970. THE MONTH. A view of passing Subjects and Manners, home and foreign, social and general. By Albert Smith and John Leech. *Illustrated.* Square 12mo, half red morocco. Lond.: July, 1851

* Contains an article on Thackeray's lectures, with a full-page caricature.

971. THE MONTH. Edited by Albert Smith. *Illustrations by John Leech.* 6 parts, July to December inclusive. Square 16mo, original wrappers. In a blue levant slip-case, handsomely gilt (plates somewhat foxed, as usual). Lond. 1851

972. THE HISTORY of Henry Esmond, Esq., a Colonel in the Service of her Majesty Q. Anne. Written by Himself. First Edition. 3 vols. 12mo, original cloth, uncut, paper labels. Lond. 1852

* Signature of William Erle on half-titles; probably that of Lord Chief Justice Erle.

973. THE HISTORY of Henry Esmond, Esq., a Colonel in the Service of her Majesty Q. Anne. Written by Himself. FIRST EDITION. 3 vols. 12mo, original cloth, uncut, with paper labels. Lond.: Smith, Elder & Co., 1852

* INSERTED IS A VERY FINE 4 PP. A. L. S. FROM THACKERAY TO MRS. BAYNE, written during his lecture tour in the United States, dated, Clarendon Hotel, New York, April 5, 1853; together with the original envelope, and a visiting card "Mr. Thackeray, Miss Thackerays, 36 Onslow Sqr. Brompton," with the words "So sorry" marked in pencil. Mr. Thackeray writes: "*I received your kind letter at Washington, where I passed some three weeks pleasantly enough among the great folks of the Republic . . . . I saw the two presidents (they came together to my lecture) and dined at the White House in the reign of the late sovereign, Mr. Fillmore. Then I went away into Virginia, crossing the pretty Rappahanna (where you know the Esmond family had their large estates). It gave me a queer sensation to see the place, and I fancied the story was actually true for a minute or two—and that one might ride over yonder hills and come upon the old Mansion House, where the little Colonel lived with his jealous wife . . . . I have come away from the South not so horrified as perhaps I ought to be with slavery, which in the towns is not by any means a horrifying institution . . . . It is the worst economy, slavery, that can be, the clumsiest and most costly domestic and agricultural machine that ever was devised. Uncle Tom's Cabin and the tirades of the Abolitionists mayn't destroy it, but common sense infallibly will before long . . . . The luxury of this city is prodigious; and surely Solomon in all his glory or the Queen of Sheba when she came to visit him was not arrayed so magnificently as these New York damsels,*" etc.

974. THE HISTORY OF HENRY ESMOND, Esq., A Colonel in the Service of Her Majesty Queen Anne. Written by Himself. *Illustrations by T. H. Robinson.* 12mo, half cloth, original cover bound in. N. Y. 1896

975. THE HISTORY OF HENRY ESMOND, Esq., A Colonel in the Service of Queen Anne. Written by Himself. Edited by W. M. Thackeray. *Title and illustrations by Chris. Hammond, on Japan paper.* 8vo, half cloth, gilt top, uncut. N. Y. 1898

976. THE HISTORY OF HENRY ESMOND, Esq., Colonel in the Service of Her Majesty Queen Anne. Written by Himself. With an introduction by Austin Dobson. *Illustrations by Hugh Thomson.* 12mo, cloth, gilt edges. Lond. 1905

977. THE HISTORY OF HENRY ESMOND. *Portrait.* Small 12mo, cloth. N. Y. 1906

978. THE HISTORY OF HENRY ESMOND. 12mo, limp morocco, gilt top. Lond. [1906]

979. BISSELL (W. L., Editor). Thackeray's Henry Esmond. *Portrait.* 12mo, cloth. N. Y., n. d.

980. THE HISTORY OF HENRY ESMOND. *Colored illustrations by F. D. Bedford.* 12mo, half cloth, uncut. Lond. n. d.

981. ESMOND and some other Novels. From "New Monthly Magazine." 8vo, half cloth. Lond. 1852

982. THE KEEPSAKE. Edited by the Countess of Blessington and Miss Power. For the years 1849, '51, '52, '53 and '54. *Numerous fine engravings.* Together 5 vols. 8vo, cloth, gilt edges (2 cloth backs slightly damaged). Lond. 1849-54

* Contain the following contributions by Thackeray; "An Interesting Event," 1849; "Voltigeur," 1851; "The Pen and the Album," 1853; and "Lucy's Birthday," 1854.

983. THE KEEPSAKE. Edited by the Countess of Blessington and Miss Power. For the years 1849, '51, '53 and '54. *Numerous fine engravings.* Together 4 vols. 8vo, cloth, gilt edges (not uniform in color). Lond. 1849-54

984. CONFESSIONS OF FITZ-BOODLE; and Some Passages in the Life of Major Gahagan. FIRST EDITION. 12mo, half morocco, gilt top. N. Y. 1852

* Published in Appleton's Popular Library. The only complete edition ever published.

985. CONFESSIONS OF FITZ-BOODLE; and Some Passages in the Life of Major Gahagan. FIRST EDITION. 12mo, original cloth (waterstained). N. Y. 1852

986. MEN'S WIVES. FIRST EDITION. 12mo, half red morocco, gilt top (slightly waterstained). N. Y. 1852

987. MEN'S WIVES. FIRST EDITION. 12mo, original cloth (slightly waterstained). N. Y. 1852

* Published in Appleton's Popular Library.

988. —— Another Copy, the same.

989. PUNCH'S PRIZE NOVELISTS, the Fat Contributor, and Travels in London. FIRST EDITION. 12mo, half red morocco, gilt top. N. Y. 1853

* First edition of all the items. Reprinted in London in 1855 and 1886. Published in Appleton's Popular Library.

990. PUNCH'S PRIZE NOVELISTS, the Fat Contributor, and Travels in London. FIRST EDITION. 12mo, original cloth (worn and waterstained). N. Y. 1853

991. CONFESSIONS OF FITZ-BOODLE; and Some Passages in the Life of Major Gahagan. Second American Edition. 12mo, original cloth. N. Y.: D. Appleton, 1853

992. THE ENGLISH HUMOURISTS of the Eighteenth Century. A Series of Lectures, delivered in England, Scotland, and the United States of America. FIRST EDITION. 12mo, original mottled blue cloth, uncut. Lond. 1853

* INSERTED IS A 2 PP. A. L., SIGNED WITH INITIALS, FROM THACKERAY to Mrs. Cole, offering her tickets to his lectures and apologizing for a misunderstanding.

993. ENGLISH HUMOURISTS (THE) of the Eighteenth Century. A Series of Lectures. FIRST EDITION. 12mo, original cloth, uncut. Lond. 1853

* PRESENTATION COPY FROM THE AUTHOR WITH THE INSCRIPTION ON THACKERAY'S AUTOGRAPH "Mrs. Stoddard with the authors very best regards. July 1853."

994. THE ENGLISH HUMOURISTS of the Eighteenth Century. A Series of Lectures. FIRST AMERICAN EDITION. 12mo, original cloth. N. Y.: Harper, 1853

* Contains an additional lecture on "Charity and Humour" not included in the English edition, and which was not printed in England till 1885. This lecture was written and delivered in New York, for the benefit of the "Ladies' Society for the Employment and Relief of the Poor."

995. THE ENGLISH HUMOURISTS of the Eighteenth Century. A Series of Lectures. FIRST AMERICAN EDITION. 12mo, original cloth (slightly foxed and small tear in back). N. Y.: Harper, 1853

996. THE ENGLISH HUMOURISTS of the Eighteenth Century. A series of Lectures. FIRST AMERICAN EDITION. 12mo, original cloth (somewhat foxed). N. Y.: Harper, 1853

997. THE ENGLISH HUMOURISTS of the Eighteenth Century. A series of Lectures. SECOND EDITION, SECOND ISSUE. 12mo, original brown cloth. Lond. 1853

998. THE ENGLISH HUMOURISTS of the Eighteenth Century. A Series of Lectures. 12mo, cloth (blank corner of title missing). Lond. 1858

* Numerous clippings, portraits, etc., inserted.

999. ENGLISH HUMOURISTS. Edited by J. C. Castleman. *Portrait.* Small 12mo, cloth. N. Y. 1910

1000. MR. BROWN'S LETTERS to a Young Man About Town; wit[h] the Proser and other Papers. FIRST EDITION. 12mo, original cloth. N. Y. 1853

* One of Appleton's Popular Library. Contains an Author's Preface expressly written by Thackeray for the series. Some of the papers have never been reprinted.

1001. MR. BROWN'S LETTERS to a Young Man About Town; wit[h] the Proser and other Papers. FIRST EDITION. 12mo, half red morocco, gilt top. N. Y. 1853

1002. MR. BROWN'S LETTERS to a Young Man About Town; with the Proser and other Papers. SECOND EDITION. 12mo, original brown cloth. N. Y.: Appleton, 1853

1003. MR. BROWN'S LETTERS to a Young Man About Town. Small 8vo, boards, cloth back, uncut. Cambridge: The Riverside Press, 1901

* Limited to 500 copies.

1004. THE NEWCOMES. Memoirs of a most Respectable Family. *Illustrated by Richard Doyle.* 8vo, in the original 23 parts, wrappers, uncut (slightly foxed and worn).
* FIRST EDITION; in the original parts. Lond. 1853-55

1005. THE NEWCOMES. Memoirs of a most Respectable Family. Edited by Arthur Pendennis, Esq. *Illustrations on steel and wood by Richard Doyle.* FIRST EDITION. Bound from the original parts in 2 vols. 8vo, red morocco, gilt, gilt tops, uncut, original wrappers and advertisements bound in. Lond.: Bradbury and Evans, 1853-55

* INSERTED ARE TWO AUTOGRAPH LETTERS FROM THE AUTHOR, each of 1 p. 12mo, one refusing to support a candidate of the Secretaryship of the Reform Club; the other, without date, signed with initials: ''*They sent me the April Newcomes by mistake & I only saw May 2 days ago. I think the Colonel's Farewell is capital,*'' etc. ALSO, A 12MO PAGE OF THE ORIGINAL MANUSCRIPT OF ''The Newcomes'' as it was printed on p. 325.

1006. THE NEWCOMES. Memoirs of a most Respectable Family. Edited by Arthur Pendennis, Esq. *Illustrations on steel and wood by Richard Doyle.* The original 24 parts in 23 numbers, wrappers, uncut, with advertisements; enclosed in two red morocco slip-cases.
Lond.: Bradbury and Evans, 1853-55

* FINE COPY with only a small repair to one back and a very low proportion of fox marks on the plates.

1007. THE NEWCOMES. Memoirs of a most Respectable Family. Edited by Arthur Pendennis, Esq. *Illustrations on wood and steel by the Author.* 2 vols, 8vo, cloth, uncut. Lond. 1855

1008. THE NEWCOMES. Memoirs of a most Respectable Family. Edited by Arthur Pendennis, Esq. *Numerous woodcuts.* FIRST AMERICAN EDITION. 2 vols. 8vo, half cloth and boards, uncut, original wrappers bound in.
N. Y.: Harper & Brothers, 1855

1009. WILSON (H. SCHUTZ). Madame De Florac—Col. Newcome. From ''The Gentleman's Magazine.''
Lond. 1886

1010. IRVINE (REV. CANON). A Study for Colonel Newcome. From ''The Nineteenth Century.'' 8vo, half morocco. N. Y. 1893

1011. BURNE-JONES (SIR EDWARD). Essay on the Newcomes. The Bibelot. Square 12mo, half morocco.
Portland, Me., 1898

1012. FRISWELL (HAIN). A Missing Chapter from ''The Newcomes.'' Sharp's London Magazine. Lond., n. d.

1013. THE ROSE AND THE RING; or, the History of Prince Giglio and Prince Bulbo. A Fire-Side Pantomime for Great and Small Children. *8 plates and numerous woodcuts.* FIRST EDITION. 12mo, red levant morocco, gilt, gilt top, original wrappers inserted as doublures, by Grieve-Edine.
Lond.: Smith, Elder and Co., 1855

1014. —— The Same. FIRST AMERICAN EDITION. 12mo, original cloth. N. Y.: Harper & Brothers, 1855

1015. DRAWING OF EIGHT GROTESQUE FIGURES, seemingly designed for a fairy story. At one side is the beginning of a title, which Thackeray has started to fill in—"*Miss Bunch's*"—. On the reverse are a number of small sketches, including three monograms composed of his initials. One page, octavo.

* Probably this was designed as a cover illustration for "The Rose and the Ring."

ORIGINAL MANUSCRIPT AND DRAWINGS BY THACKERAY.

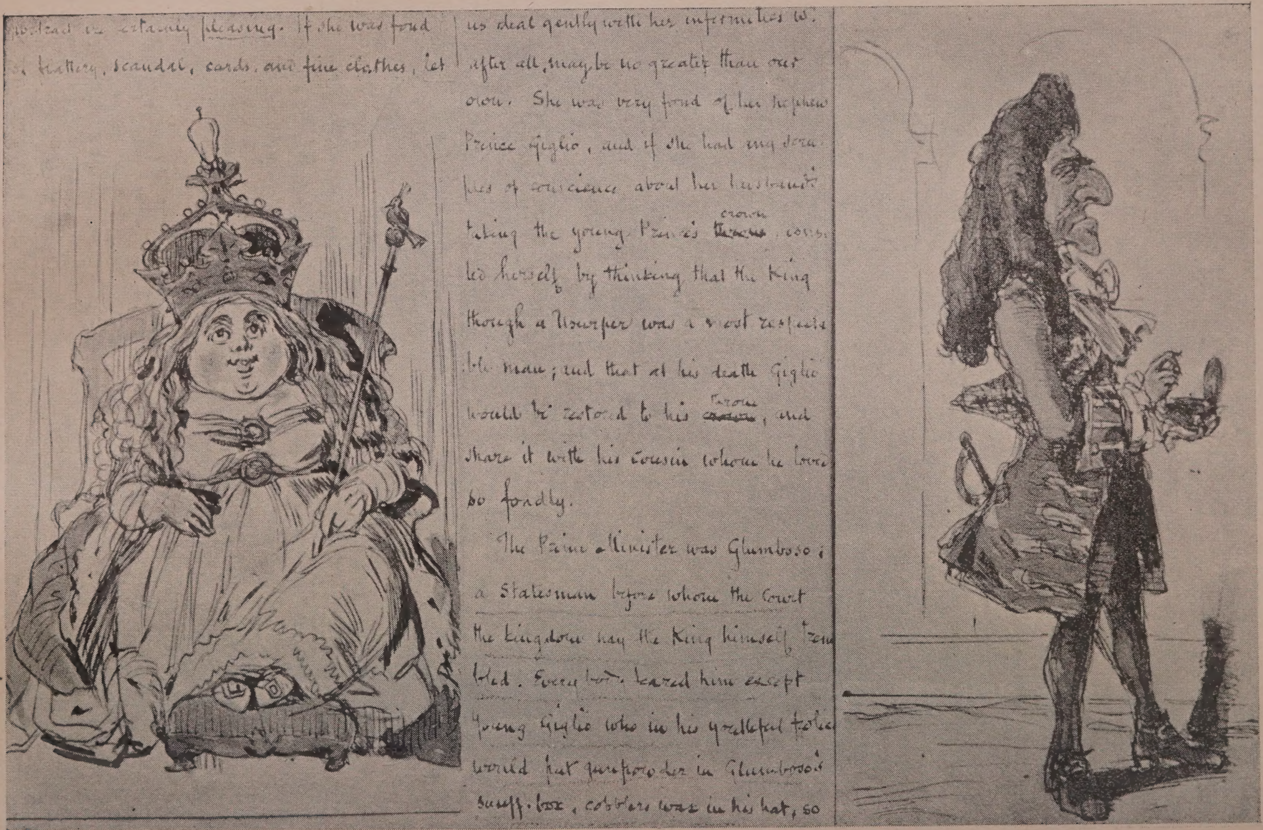
1016. THE ROSE AND THE RING; or, the History of Prince Giglio and Prince Bulbo. Written and illustrated by the Author on 90 pages of paper of an oblong shape, mounted on a heavy drawing paper to an oblong 4to size, and bound in red levant morocco, gilt-tooled back and sides, gilt edges. Enclosed in a red levant morocco slip-case, which in turn is enclosed in a leather case, with lock and key.

* This delightful fairy tale is too well-known to require any introduction. It was not conceived with the idea of publication or thought of monetary gain, but to amuse and please little Pen Browning and the neighboring children while Thackeray was in Rome in the Winter of 1853; and especially one little girl, who was sick with the fever, to whom the text was read and the pictures shown each day as they were finished.

The manuscript is particularly interesting in its differences from the printed text—and such differences occur throughout. A number of the illustrations are in colors, and in all cases they are much more spirited and delightful than in the printed book. A note to one of the first pages does not appear in print. It reads: "*Where names of places, historical events and so forth are made the Governess will do well to explain to her little darling herself. Thus she may ask here: My love, where is Cognac?*"

The title to Chapter II is changed; there is an extra illustration, and the end is different. Chapter III has about 3 pages of text about "Fairy Hopstick and Fairy Blackstick," which are omitted in the printed text.

Chapter V differs at the beginning and two interesting draw-



portrait is certainly pleasing. If she was fond of flattery, scandal, cards, and fine clothes, let us deal gently with her infirmities wh. after all, may be no greater than our own. She was very fond of her nephew Prince Giglio, and if she had any scruples of conscience about her husband's taking the young Prince's ~~throne~~ crown, consoled herself by thinking that the King though a Usurper was a most respectable man; and that at his death Giglio would be restored to his ~~crown~~ throne, and share it with his cousin whom he loved so fondly.

The Prime Minister was Glumboso; a Statesman before whom the Court the kingdom nay the King himself trembled. Everybody feared him except young Giglio who in his youthful frolic would put gunpowder in Glumboso's snuff-box, cobblers wax in his hat, so

Page of the Original Manuscript of "The Rose and the Ring."
(See No. 1016.)

ings are new to us. Five charming drawings in Chapter VI of Giglio, Rev. Mr. Muff, Angelica and other subjects do not appear in the printed version.

In Chapter VIII there are differences throughout the text; one large drawing of the court is new; and three smaller ones.

The extra plates, changes in text, and additions to the material extend all through the book until we come to the last chapter. At page 113 in the printed book the manuscript ends, and evidently that part which follows was written later, after the author had decided to publish. The illustrations to the last chapter are here, and two extra ones, but the text ends with the lines "*Oh Mercy says Angelica and fainted of course. He snatched one kiss from her lips and rushed forth to the field of battle.*

In the front of the book is an autograph letter from Anne Thackeray Ritchie, quoted in full: "*The Rose and the Ring was begun in Rome on the 6th of January 1853. The figures were drawn for Twelfth night characters to amuse some children who were coming to spend an afternoon. Then the story was gradually written round the pictures, improving as it grew. The King, the Queen, Gruffanuff the Lord Chancellor, etc., all fell into their parts. One of the children was called Betty and the heroine became Betsinda. Her adventures with the lions were sketched some time afterwards at Naples.*

"*The book was finished and published in England the following Christmas. The MS. did not go to the printers, but it was copied out by us at my Father's wish. He altered it for the press and the MS. varies from the printed version. The drawings are very much more delicate and charming than the wood blocks. There are some which are not in the published book and a couple of chapters about Fairy Hopstick which are not in the 'Rose and the Ring' as it appeared in its published form.*

"*The MS. remained in our possession untouched until one day when we happened to show it to our friend Sir Theodore Martin who took it away and brought it back to us beautifully bound and mounted. Ever since then it has been in my hands until now, except when I lent it to the Victorian Exhibition a couple of years ago, Anne Thackeray Ritchie, 1896.*"

The binding mentioned above is the present red levant morocco, and in the book the letter from Sir Theodore Martin follows that of Mrs. Ritchie, and reads: "*February 1, 1866. My dear Friends. I think you will be pleased to see your precious manuscript in its new setting. No reliquary could be too good for a treasure of such value. It is now guarded, as far as care can guard it, from the hazard of injury, and more likely to be preserved for future generations to admire, when its author is looked back to with the reverent regard, which surrounds the few permanently great names in literature. Every scrap is certain to be cherished more and more as the years roll by, and if this volume shall escape the wreck of Time, it will tell of such a combined power of pen & pencil as the world has not hitherto known.—Theodore Martin.*"

(See illustration.)

1017. THE ROSE AND THE RING. A Fireside Pantomime for great and small Children (Adapted by Permission from Thackeray's Story) by H. Savile Clarke. Music by Walter Slaughter. *With illustrated play-bill, folded and mounted on linen.* 8vo, half red morocco, original front cover bound in. Lond. 1890

1018. THE ROSE AND THE RING. *Illustrated.* 12mo, half cloth. Bost. 1901

1019. THE ROSE AND THE RING. *Illustrated.* 12mo, leather, gilt top, uncut. N. Y., n. d.

1020. THE ROSE AND THE RING. *Illustrated by Gordon Browne.* 8vo, cloth. N. Y., n. d.

1021. WHINYATES (AMY). Prince Bulbo or The Rose and the Ring. Square 12mo, half morocco. Lond., n. d.

1022. SMITH (SEYMOUR). The Rose and the Ring. Adapted from Thackeray. 12mo, half morocco. Lond., n. d.

1023. MISCELLANIES: Prose and Verse. By W. M. Thackeray. FIRST EDITION. 4 vols. 12mo, original cloth, uncut. Lond. 1855–57

1024. BALLADS. FIRST EDITION. 8vo, red levant morocco, gilt, gilt top, original wrappers bound in. Lond.: Bradbury & Evans, 1855

1025. BALLADS. FIRST AMERICAN EDITION. 12mo, original brown cloth, uncut. Bost.: Ticknor and Fields, 1856 [1855]

* The English and American editions were published simultaneously. A different version of one poem filled in in pen and ink, from another edition.

1026. —— Another copy, the same.

1027. BALLADS. 12mo, cloth, uncut. Bost. 1856

1028. BALLADS. *Illustrated by the author and others.* Square 8vo, cloth, gilt edges (Binding scorched). Lond. 1879

1029. BALLADS AND SONGS. *Illustrated by H. M. Brock.* 12mo, cloth, gilt edges. N. Y. 1906

1030. COMPLETE POEMS. *Illustrated.* 12mo, limp calf, gilt edges. N. Y. 1892

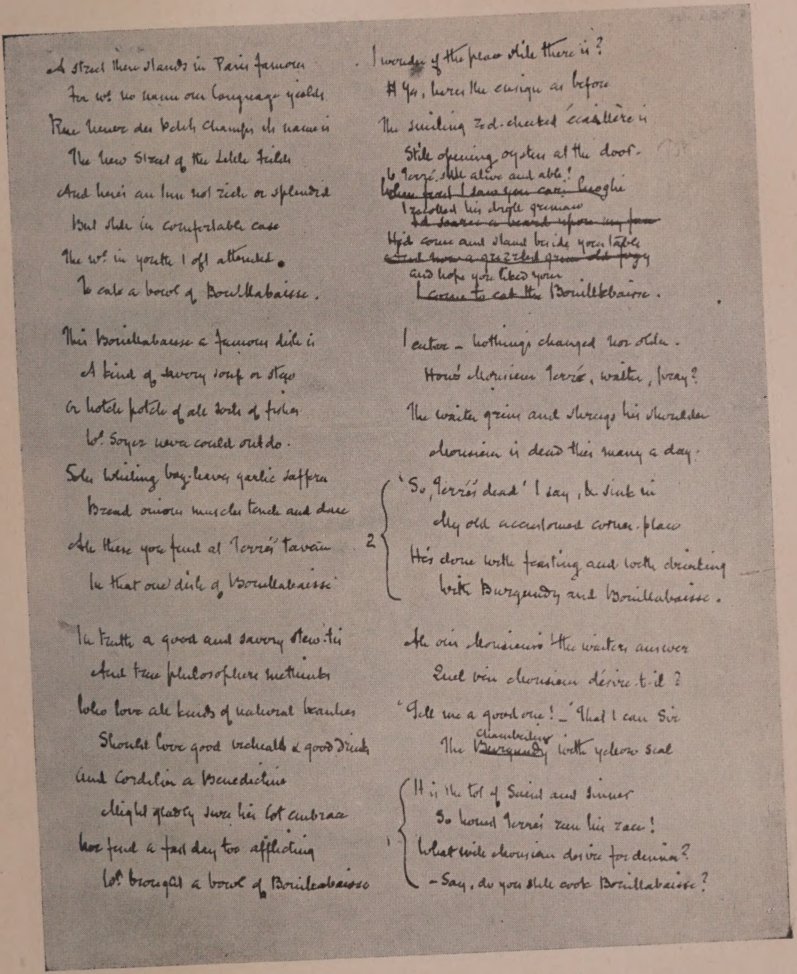
1031. THE CANE BOTTOM'D CHAIR. "From "Commercial Travelers' Home Magazine." 8vo, half morocco. N. Y. 1895

1032. BALLADS. ORIGINAL MANUSCRIPTS OF THE BALLAD OF BOUILLABAISSE. 11 Stanzas of 8 lines each; entirely in the handwriting of Thackeray. Written on two small 4to sheets of paper, two columns to the page.

* This Manuscript differs from the published poem in no less than 23 different places. Changes in words appear in each of the stanzas; four lines in stanzas 5 and 6 are transposed; and verse 4 has been rewritten in part, containing—in addition to the printed version—4 unpublished lines.

The Ballad of Bouillabaisse appeals to most readers of Thackeray in a manner all its own. It reveals the man at his best—and worst: a mixture of the *gourmand* and the tender, lonely friend and husband.

(See Illustration.)



A street there stands in Paris famous
For wh. no name our language yields
Rue Neuve des Petits Champs its name is
The New Street of the Little Fields
And here's an Inn not rich or splendid
But still in comfortable case
The wh. in youth I oft attended
To eat a bowl of Bouillabaisse.

This Bouillabaisse a famous dish is
A kind of savory soup or stew
Or hotch potch of all sorts of fishes
Wh. Soyer never could outdo.
Sole, Whiting, bay-leaves garlic saffron
Bread onions muscles tench and dace
All these you find at Terré's tavern 2
In that one dish of Bouillabaisse

In truth a good and savory stew 'tis
And true philosophers methinks
Who love all kinds of natural beauties
Should love good victuals & good drinks
And Cordelier a Benedictine
Might gladly sure his lot embrace
Nor find a fast day too afflicting
Wh. brought a bowl of Bouillabaisse

I wonder if the place still there is?
Ah yes, here's the ensign as before
The smiling red-cheeked écaillère is
Still opening oysters at the door.
Is Terré still alive and able!
~~When first I saw you came~~ laughi
I recollect his droll grimace
~~He'd [illegible] a beard upon my face~~
He'd come and stand beside your table
~~And wear a grizzled grin [illegible]~~
And hope you liked your
~~I came to eat the~~ Bouillabaisse.

I enter – nothing's changed nor older.
"How's Monsieur Terré, waiter, pray?"
The waiter grins and shrugs his shoulder
"Monsieur is dead this many a day."
2 "So, Terré's dead" I say, & sink in
My old accustomed corner-place
He's done with feasting and with drinking
With Burgundy and Bouillabaisse.

Ah oui Monsieur the waiter answer
Quel vin Monsieur désire-t-il?
"Tell me a good one!" – "That I can Sir
Chambertin
The Burgundy with yellow seal

It is the lot of Saint and Sinner
So honest Terré's run his race!
1 What will Monsieur desire for dinner?
– Say, do you still cook Bouillabaisse?

ORIGINAL MANUSCRIPT OF "THE BALLAD OF BOUILLABAISSE."
(See No. 1032.)

1033. BALLADS. ORIGINAL MANUSCRIPT of "Ad Ministram," printed in the Ballads of 1855, but differing in text from the published version. Written in ink by Thackeray on a small piece of paper.

1034. BALLADS. LUCY'S BIRTHDAY. ORIGINAL MANUSCRIPTS IN THE HANDWRITING OF THACKERAY. Two versions of the Poem, one of which is the same as the printed text in his "Ballads" (with the exception of one small change). The other copy is different throughout, and has a number of passages crossed out and rewritten. Three stanzas of eight lines each, written on three pages of paper, 12mo and 4to sizes. 2 pieces. The printer's name (Hubbard) is written at the top in pencil.

1035. BALLADS. THE LAST OF MAY. ORIGINAL MANSCRIPT in the handwriting of Thackeray. Five Stanzas of four lines each, with the title, and beneath "(in reply to an invitation dated the 1st)." The text is the same as that printed in the "Ballads" and the only addition is at the beginning where he has written "to a friend who—": this has been crossed out. 1 page, quarto. The printer's name (Brown) is written in pencil at the top.

1036. BALLADS. ORIGINAL MANUSCRIPT POEM. One of the "Ballads of Policeman X," but not published with the others. 3 stanzas of eight lines each, on a double sheet of 12mo note paper.

* There is no title to the Ballad, but an apt one would be "The British Grenadiers." It begins:

"*Some talk of Marshall Blucher*
  And Alcibiades—
But no man for the fewcher
  Need never mention these—
Fer neer a hancient Ero
  Has lived this menny ears,
Vith his row dow dow, as we shall allow
  Like the Six foot Grenadiers—"

On the second page, where the poem ends, there is a small sketch and a few lines beginning; "*My dear Milnes*"; "*My dear Lemon,*" etc.

1037. MADDEN (R. R.). The Literary Life and Correspondence of the Countess of Blessington. *Portraits.* 3 vols. 8vo, half buckram. Lond. 1855

* Contains some correspondence between Thackeray and Countess of Blessington.

SIXTH SESSION.

Friday Evening, February 27, 1914, at 8:15 o'clock.

FIRST AND OTHER EDITIONS—*Continued.*

1038. FATAL BOOTS and Cox's Diary (The). *Vignette on title.* 12mo, red levant morocco, gilt, gilt top, uncut, original covers bound in. Lond. 1856

1039. NOVELS by Eminent Hands, and Character Sketches. FIRST EDITION. 12mo, red levant morocco, gilt, gilt top, uncut, original covers bound in. Lond. 1856

1040. BURLESQUES. A Legend of the Rhine: Rebecca and Rowena. FIRST EDITION. 12mo, red levant morocco, gilt, gilt top, uncut, original wrappers bound in. Lond. 1856

* At the end is inserted the notice of a new serial work by Mr. Thackeray.

1041. A LITTLE DINNER at Timmins's; and the Bedford-Row Conspiracy. FIRST EDITION. 12mo, red levant morocco, gilt, gilt top, uncut, original covers bound in. Lond. 1856

1042. THE TREMENDOUS ADVENTURES of Major Gahagan. 12mo, red levant morocco, gilt, gilt top, uncut, original wrappers bound in. Lond. 1856

* FIRST EDITION. Scarce.

1043. THE MEMOIRS OF BARRY LYNDON, of the Kingdom of Ireland. FIRST ENGLISH EDITION. 8vo, red levant morocco, gilt, gilt top, uncut, original wrappers bound in. Lond.: Bradbury & Evans, 1856

1044. THE IDLER; A Treasury of Essay, Criticism, and General Literature. [Edited by E. Wilberforce.] 6 numbers in 1 volume, 8vo, half red levant, gilt top, uncut. Lond. [1856]

* Contains a poem, "The Idler," by Thackeray.

1045. CHRISTMAS BOOKS. Mrs. Perkins' Ball. Our Street. Br. Birch. *Illustrations by the author.* 12mo, half cloth. Lond.: Chapman & Hall, 1857

1046. THE VIRGINIANS. A Tale of the Last Century. *Illustrations on wood and steel by the author.* FIRST EDITION. 2 vols. 8vo, cloth, uncut. Lond. 1858–59

1047. THE VIRGINIANS. A Tale of the Last Century. *Illustrated by the author.* 8vo, in the 24 original parts, uncut (slightly foxed, covers somewhat worn).

* FIRST EDITION; in original parts. Lond. 1857–59

1048. THE VIRGINIANS. A Tale of the Last Century. *Steel and wood engravings by the author.* FIRST EDITION. In the original 24 monthly numbers, 8vo, wrappers, uncut, in two red morocco slip cases.
Lond.: Bradbury and Evans, 1857–59

* Good copy, with only a very few of the backs neatly repaired; one number has a name in ink on the front cover, and one a a bookseller's stamp. Slightly foxed as usual.

1049. THE VIRGINIANS. A Tale of the Last Century. *Illustrations on steel and wood by the author.* FIRST EDITION. Bound from the original parts in 2 vols. 8vo, red morocco, gilt, gilt tops, uncut, with all the wrappers and advertisements. Lond.: Bradbury & Evans, 1857–59

* INSERTED ARE TWO A. L. S. FROM THE AUTHOR TO MRS. HEATH, 36 Onslow Sq. S. W., Aug. 19 and Aug. 20, thanking Mrs. Heath for her invitation to the Regatta. The second letter was sent because the first had been mislaid. ALSO, 1 PAGE 8VO, OF THE ORIGINAL MANUSCRIPT OF "THE VIRGINIANS," AS IT WAS PRINTED ON PP. 14 AND 15 OF VOL 2; AND A SHORT PARAGRAPH OF 6 LINES IN THACKERAY'S AUTOGRAPH GIVING ANOTHER VERSION OF THE VISIT OF THE HUNTER TO FORT DUQUESNE. (Pages 28 and 29.)

1050. THE VIRGINIANS. A Tale of the Last Century. *136 woodcuts.* 8vo, original cloth. N. Y. 1859

* The First American Edition.

1051. YATES-THACKERAY CONTROVERSY. "Town Talk." *Profusely illustrated.* From the beginning in May 8, 1858, to November 14, 1859. Bound in 1 vol. 4to, half polished calf. Lond. 1858–59

* Complete set. Very scarce. Contains the article by Edmund Yates which led to the Garrick Club controversy.

1052. YATES-THACKERAY CONTROVERSY. "Town Talk" for June 12, 1858, containing the Literary Talk on W. M. Thackeray by Edmund Yates. *Illustrated.* 4to, half morocco, gilt top, uncut. Lond. 1858

* This is the original publication of the article which caused the quarrel between Thackeray and Yates.

1053. YATES-THACKERAY CONTROVERSY. Correspondence. [4 pages containing the letters of Thackeray and Yates to the Committee ef the Garrick Club, and the letter of the Secretary.] 4to, half red levant morocco, uncut. [Lond. 1858]

* THIS LITTLE THACKERAY ITEM IS EXCEEDINGLY SCARCE; BEING UNKNOWN TO MANY COLLECTORS. It contains, in addition to the letters, the "Literary Talk" on W. M. Thackeray which caused the trouble with Yates. On account of the form of publication—four pages without a protecting cover—almost all of the copies were destroyed.

1054. YATES–THACKERAY CONTROVERSY. Mr. Thackeray, Mr. Yates, and the Garrick Club. The Correspondence and Facts. Stated by Edmund Yates. 8vo, half red morocco (slightly creased through center).
[Lond.:] Printed for Private Circulation, 1859

* The First Issue, with the misspelled "Dickes" for "Dickens" in the second letter on page 14. Very scarce.

1055. YATES–THACKERAY CONTROVERSY. Mr. Thackeray, Mr. Yates, and the Garrick Club. The Correspondence and Facts stated by Edmund Yates. 8vo, half red morocco (crease through the center).
Lond.: Printed for Private Circulation, 1859

* SCARCE. Relates to the controversy over the article on Thackeray by Yates which appeared in "Town Talk" in June, 1858.

1056. —— Reprint of the above. 8vo, half morocco. [1896.]

1057. YATES–THACKERAY CONTROVERSY. "An Old Club Scandal." Extract from "Time, a Monthly Magazine." By the Editor, Edmund Yates. *Cartoon of Thackeray.* 8vo, half morocco, original covers bound in.
Lond. 1880

1058. PRINTED CIRCULAR. "The Cornhill Magazine," Smith, Elder & Co., 1st November, 1859. To a Contributor. [Private.] 2 pages, 4to, with Thackeray's name at the end (mounted on thin cloth).

* This printed letter is exceedingly scarce; a copy sold at Sotheby's some years ago was described as "possibly the *only* copy of this curious circular that has been preserved."

On the back there is an Autograph Letter by Thackeray dated "*36 Onslow Sq'r. S. W. November 10, 1859,*" to a possible contributor, stating that he will be glad to look at short, readable and suggestive articles from the Manufacturing Districts, etc.

1059. CORNHILL MAGAZINE, Vol. I, No. 1. Containing the Salutatory letter by Thackeray and first "Roundabout Paper." 8vo, half red morocco, uncut, original wrappers and advertisements bound in. Lond. 1860

1060. THE CORNHILL MAGAZINE for April, 1862, containing the Valedictory Announcement by Thackeray. 8vo, half red morocco, uncut, with the original wrappers and advertisements. Lond. 1862

1061. CORNHILL MAGAZINE. Vol. 1, Jan. 1860, to Vol. 15, June, 1867. *Illustrated.* Together 15 vols. thick 8vo, half red morocco, gilt tops, uncut, with the original covers and advertisements bound in at the back. Lond. 1860–67

* Thackeray's "Roundabout Papers" were published in the Cornhill Magazine for the first time, appearing in 28 monthly installments. "Lovel the Widower," "The Four Georges," "The Adventures of Philip," "Denis Duval," and others of his work also made their first appearance here.

1062. GORILLA FIGHT. He awoke the next morning and found himself famous. *Five etchings by Thomas Landseer.* (1 page of text supplied, typewritten) Oblong 4to, half cloth. [Lond. 1860]

*Thackeray seems to have had something to do with the drawings.

1063. LOVEL THE WIDOWER. *With illustrations by the author.* [From the Cornhill Magazine, January-June, 1860.] 8vo, half red morocco, gilt top, uncut, original wrappers and a specially printed title-page bound in. Lond. 1860

*INSERTED IS AN ORIGINAL SIGNED MANUSCRIPT BY THACKERAY, 1 p. 12mo, ''The Syrens and their Mothers,'' which does not appear to have been printed. ''*When the young Syrens set their green caps at the old Greek captain and his crew, waving and beckoning him with their sweetest pipes—I make no doubt,* that the Mother Syrens *were behind the rocks (with their dyed fronts and cheeks painted so as to resist the wet) and calling out 'Now Halcyone, my child, that air from the Pirata! Now Glankopis, dear, look well at that old gentleman at the helm! . . . .' And so on and on. And I laughed a wild shriek of despair. For I too have been on the dangerous island,''* etc.

1064. LOVEL THE WIDOWER. A Novel. *13 Woodcuts.* FIRST EDITION. 8vo, half morocco, gilt top, original wrappers bound in. N. Y.: Harper & Brothers, 1860

*This American edition was published in June, 1860; the first English edition in November, 1861.

1065. LOVEL THE WIDOWER. *Illustrated.* FIRST ENGLISH EDITION. 12mo, green levant morocco, gilt, gilt top, uncut, original covers bound in at the end, by Riviere. Lond. 1861

*INSERTED IS A PORTION OF THACKERAY'S ORIGINAL MANUSCRIPT OF ''LOVEL THE WIDOWER,'' 1 p. 12mo; together with an A. L. S. from Leslie Stephen sending this manuscript at the request of Miss Thackeray to George Barnett Smith; and a short note signed by Mr. Smith.

ORIGINAL AUTOGRAPH MANUSCRIPT.

1066. LOVEL THE WIDOWER. *Proof illustrations on India paper.* Royal 8vo, red morocco, gilt top, uncut. Lond. [From the Large Paper Edition], n. d.

*INSERTED ARE 13 PAGES OF THE ORIGINAL MANUSCRIPT OF CHAPTER IV, ''A BLACK SHEEP.''

1067. THE FOUR GEORGES. Sketches of Manners, Morals, Court and Town Life. *Illustrations by the author.* [From the Cornhill Magazine, July-October, 1860.] 8vo, half morocco, gilt top, uncut, original wrappers and a new title-page bound in. Lond. 1860

*INSERTED ARE TWO A. L. S. FROM THE AUTHOR TO WM. MACREADY, one in pencil, arranging for a lecture, the first dated Feb. 20 [1858], the second Feb. 22. ''*Instead of writing to you on Saturday I was sent to bed with one of those fits of spasms that assail me about a dozen times a year, and am still on my back,''* etc.

1068. THE FOUR GEORGES, as printed in the Cornhill Magazine. With a Life of Thackeray. 8vo, half morocco, gilt top, uncut. Lond. 1860

* EXTRA ILLUSTRATED by the insertion of 33 portraits and a play-bill of "The Wolves and the Lamb," Feb. 24 and 25, 1862.

1069. THE FOUR GEORGES. Sketches of Manners, Morals, Court, and Town Life. *Illustrations.* FIRST EDITION. 12mo, original cloth. N. Y.: Harper, 1860

* The American edition was published a year before the English. The lectures, first delivered in the United States, appeared in the "Cornhill Magazine" for July to October, and in "Harper's Magazine" for August to November, 1860.

1070. THE FOUR GEORGES. Sketches of Manners, Morals, Court, and Town Life. *Illustrations.* FIRST EDITION. 12mo, original cloth. N. Y.: Harper, 1860

1071. —— Another Copy, the same.

1072. THE FOUR GEORGES. Sketches of Manners, Morals, Court, and Town Life. 12mo, original boards (back missing, loose). N. Y.: James O. Noyes, 1860

* Much rarer than the Harper edition of same date.

1073. THE FOUR GEORGES. Sketches of Manners, Morals, Court, and Town Life. *Illustrated.* FIRST ENGLISH EDITION. 12mo, original cloth, uncut.
Lond.: Smith, Elder, 1861

* INSERTED IS A 1 PAGE A. L. S. FROM THE AUTHOR TO MISS SINCLAIR; Wednesday, declining an invitation, and writing that his lecture engagements would occupy his time till Xmas.

1074. THE FOUR GEORGES. Sketches of Manners, Morals, Court and Town Life. *Illustrated.* FIRST ENGLISH EDITION. 12mo, original cloth, uncut.
Lond.: Smith, Elder, 1861

1075. THE FOUR GEORGES. *With drawings and decorations by George Wharton Edwards.* 8vo, cloth, gilt top, uncut. Meadville, Pa., 1892

1076. THE FOUR GEORGES. Sketches of Manners, Morals, Court, and Town Life. With a Preface by Gordon Home. *Four portraits in colour and twelve illustrations in black and white.* 8vo, cloth. Lond. 1910

1077. GEORGE I. MANUSCRIPT of pages 1 to 9 inclusive of Thackeray's Lecture on George the 1st. Also 3 odd pages of the same lecture. Together 12 pages, 4to and smaller. In the handwriting of Charles Pearman; written from dictation, or copied.

* The quarto pages are numbered from 1 to 9, but page one does not begin as in the printed text; for Thackeray evidently preferred the first paragraph afterwards, as an introduction. The

present manuscript begins on what is page 2 in the book, with the following: ''*Among the German Princes who sate under Luther at Wittenberg was Duke Ernest of Celle, whose younger son, William of Lunenburg, was the progenitor of the illustrious Hanoverian house at present reigning over us in Great Britain.*'' It ends (so far as the consecutive part is concerned) with the sentence: ''*In the first half of the last century I say this is going on all Europe over: Saxony is a waste as well as Picardy or Artois; and Verseilles is only larger and not worse than Herrenhausen.*''

There is practically no change in the text—except that Velise is corrected to Dr. Vehse, and that the punctuation has been corrected. The three other sheets have been cut from larger ones in a manner to suggest that they were intended to be used as insets.

1078. GEORGE I. MANUSCRIPT NOTES IN THACKERAY'S HANDWRITING. 12mo, page of writing paper with seven lines of short notes, probably for his ''George I.'' Partly in German, and beginning ''The Rhine springs up in a pool.''

1079. GEORGE I. ORIGINAL MANUSCRIPT: part of the proposed Lecture on the Georges. This part was not used in his lecture, and probably is unpublished. 1 p. small 4to. 20 lines in a small hand.

* Portion written for lecture on George I, beginning: ''*The King in coaches each drawn by a pair of horses. It must be rather slow work . . . . His Majesty preferred a chair, doubtless, slow as that conveyance was, because the city of London was one of the worst-paved in Europe,*'' etc.

1080. GEORGE I. AUTOGRAPH NOTE for his lectures on the Georges, written on a piece of writing paper of 8vo size, with a small pen-and-ink sketch. ''*All the glimpses which this notorious letter-writer gives us of her Aunt the Great Electress are very pleasant—but we must take with reservations her account of George I,*'' etc.

1081. GEORGE II. AUTOGRAPH NOTES for his Lectures on the Georges. 1 p. 12mo, on Athenæum Club paper. 41 lines, partly in verse.

1082. GEORGE II. MANUSCRIPT NOTES for use in preparing his Lecture on George II. Written on a quarto sheet of paper with the insignia of the Athenæum Club. 29 lines, including some in verse.

1083. LECTURE ON GEORGE IV. ORIGINAL MANUSCRIPT comprising 38 quarto pages in the autograph of Thackeray and 21 pages written by his secretary. Also, a 17-page manuscript by Major Lambert, giving the variations between the printed text of this lecture and the manuscript.

* Thackeray's lectures on the four Georges, of which this is the most sarcastic, were first delivered in America on his second visit in 1855, and this manuscript was the one used on that occasion. There are two references to America in the words ''this country,'' page 37, and ''so did you in America,'' page 54.

Many of the variations noted by Major Lambert are important, for instance, a sentence left out entirely in the printed text reads: ''*I know he* [George IV.] *wore a great stock to hide a defect in his neck, a nut-brown wig to cover, no doubt, a base poll. So everything he did, said, wore, was to hide what was real from us.*'' Another four lines cancelled, read, ''*If there never was such a prodigal, there never was a young man more tempted.*'' Eleven lines crossed out with a pen are criticisms upon the behaviour of the public towards George IV, and contain the following unpublished bit of Thackeray's autobiography: ''*I remember as yesterday standing with my parents in Drury Lane Theatre, and tears of enthusiasm almost of devotion in ladies' eyes; as, with trembling voices and waving handkerchiefs, all standing, the whole audience rang with the chorus of God save the King.*'' There are other changes and corrections throughout in Thackeray's hand.

1084. ORIGINAL MANUSCRIPT of one page of his Lecture on George IV, written by Thackeray on a 4to sheet of writing paper, beginning: ''*These are past manners in England, they existed yesterday, but they are gone—or have so nearly died out that we may afford to chronicle them,*'' etc. Another sheet of the same lecture in the handwriting of Charles Pearman. 2 pieces.

1085. GEORGE IV. AUTOGRAPH NOTE on the back of a card of the Philolexian Society, Metropolitan Theatre, Thursday Evening, December 6th, 1855. Probably to Charles Pearman, his personal attendant. ''*If I am not back before dinner bring the wrapper and George IV, in a carriage to Mr. Davis's Houston Street,* [New York], *at 7.15 precisely,*'' etc.

1086. GEORGE IV. A. N. Signed with initials. 1 p. 32mo. Not dated, probably 1855. To Mr. Grant, asking him for information in regard to George IV, and for some books.

1087. WILLIAM MAKEPEACE THACKERAY at Clevedon Court. 16 pages reproduced in lithograph; from drawings by Thackeray for members of the Elton family. 4to, red levant morocco, gilt, gilt top, original front cover bound in. [Privately printed, ca. 1860]

* The above item is practically unknown, as only about a dozen copies were struck off for members of the family; and the stones destroyed. INCLUDED ARE TWO OF THE ORIGINAL DRAWINGS BY THACKERAY reproduced in the book; an inscription beneath reads ''2 original sketches by Thackeray done for me in my Album when I was about 14. R. M. Coulson.'' At the back are 3 photographs of Clevedon Court (the original of *Castlewood* in ''Esmond'' and ''The Virginians''). THERE IS ALSO A 3 PP. A. L. S. FROM THACKERAY TO MISS AGNES ELTON, written from Brighton, not dated, in which he speaks of a severe illness he has just recovered from, and included a little sketch to show how thin he is. It reads in part: ''*Since then I have been so ill that there was a very great chance that I never should write sense or nonsense any more,*'' etc.

1088. PROCTOR (ADELAIDE A.). The Victoria Regia. A volume of Original Contributions in Poetry and Prose. 8vo, cloth, gilt edges. Lond. 1861

* Contains the first appearance of Thackeray's "A Leaf Out of a Sketch-Book." With 2 illustrations.

1089. A LEAF OUT OF A SKETCH-BOOK. *Two illustrations.* 12mo, original green paper wrappers. Lond. 1861

* THIS LITTLE BOOKLET IS ONE OF THE RAREST OF THACKERAY'S SEPARATE PIECES. It originally appeared in the "Victoria Regia," a publication by Miss Emily Faithfull, produced early in 1861. Later she issued this edition of 25 copies for the author's use.

1090. A LEAF OUT OF A SKETCH-BOOK. ORIGINAL MANUSCRIPT, in Thackeray's Autograph, written in ink on three 4to sheets of paper. The text is the same as that used in "The Victoria Regia" and the privately printed edition of 1861, but there are very numerous corrections throughout. Each sheet contains the stamp of The Cornhill Magazine.

* The name of Mrs. Lovegrove is written in pencil at the top of the first page, and on the third page where "my little Mentor" appears in the text the name of Miss Stanley has been added, probably by Mrs. Ritchie.

As in the case in all Thackeray's original drafts this manuscript contains numerous words and passages cancelled with the pen before publication. These can be read in the manuscript, and add greatly to its interest.

1091. ROUNDABOUT PAPERS and other Contributions to the "Cornhill Magazine." To which are added the Second Funeral of Napoleon and Mrs. Katherine's Lantern. With illustrations by the author and Frederick Walker. From the "Cornhill Magazine" for January, 1860, to November, 1863, January, 1866, and January, 1867. 8vo, half red morocco, gilt top, uncut, original wrappers bound in, with a specially printed title-page. Lond. 1860-67

* INSERTED ARE SEVEN AUTOGRAPH LETTERS, INCLUDING THREE FROM THE AUTHOR. The first, a 1 p. A. L. S. from Thackeray to a friend and contributor to the "Cornhill Magazine"; second, an interesting 2 pp. A. L. S. from C. Macaulay, brother of T. B. Macaulay, to Mr. Taylor: "*There is a charming notice of my dear Brother in the February number of the 'Cornhill Magazine'—the outpouring of a tender, generous, noble nature. I do not know who wrote it, but I should much like Thackeray to know that the last book my brother read was the 1st number of the 'Cornhill Magazine.' It was open at Thackeray's story, on the table by the side of the chair in which he died,*" etc. This is followed by another letter from Mr. C. Macaulay, this time to Thackeray: "*I am glad to know that the ties which bind so many hearts to you, are, in our cases, links.*" A 1 page A. L. S. from Thackeray, dated 36 Onslow Sq. S. W., July 18, 1860 (Thackeray seldom dated his letters in full): "*The title article is printed, and contains only the private experiences of a single observer.*" An undated and unsigned letter from Thackeray to Mr. Williams, reads: "*Please to send the drawing to Swaine for the Roundabout wh. I now send. 2 other designs will be also sent for*

it,'' etc. Two autograph letters are inserted as examples of the ridiculous epistles Thackeray was compelled to read when he was editor of the ''Cornhill Magazine.''

1092. ROUNDABOUT PAPERS. Reprinted from the Cornhill Magazine. *Illustrated.* FIRST EDITION. 12mo, original cloth, uncut. Lond: Smith, Elder and Co., 1863

1093. ROUNDABOUT PAPERS. *Illustrated.* FIRST AMERICAN EDITION. 12mo, cloth.
N. Y.: Harper & Brothers, 1863

1094. ROUNDABOUT PAPERS. No. III. On Ribbons. An excerpt from the Cornhill Magazine for May, 1860. With all the original material used by Thackeray in preparing this article, consisting of 13 copies of Captains' and Officers' reports, 3 Abstracts of the Returns of Wrecks and Casualties, Tables, Lists of Rewards, etc. Prefaced by a page on which is written: *''Papers sent to my father by Admiral Fitzroy. See Roundabout Papers; on the order of Britannia.'' Maps.* Folio, half red morocco, gilt top (waterstained).

* INSERTED IS AN INTERESTING NOTE IN THACKERAY'S AUTOGRAPH *''Can you air the Order of Britannia project in the Telegraph? I am sure such an order would be most popular in the mercantile & I dont see y not in the Royal Navy.''* Signed with initials.

1095. ROUNDABOUT PAPERS. One Page of the Original Manuscript in Thackeray's Autograph. Part of the first Roundabout Paper: ''On a Lazy Idle Boy.'' 1 page, 12mo; with an A. L. S. from Thackeray to Mr. Watts of the British Museum, on the reverse, dated from 36 Onslow Square, December 2, no year; in regard to literary matters.

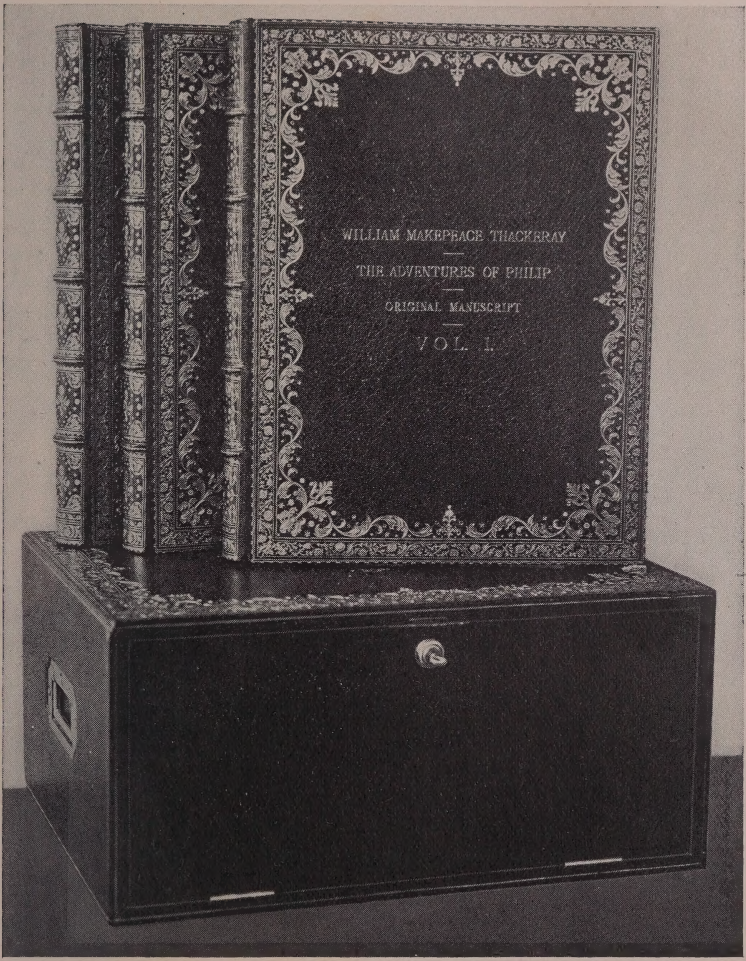
* The manuscript is page 3 of the ''Paper,'' and differs slightly from the published text, besides having interesting corrections and changes. From Mrs. Brookfield's collection.

1096. ROUNDABOUT PAPERS. Ten lines of the Original Manuscript, written on the back of a double sheet of writing paper bearing the printed address ''Palace Green, Kensington, W.'' The Manuscript shows some very interesting changes in the text, and a number of words have been crossed out. On the front of the sheet there are three pen-and-ink sketches by Thackeray.

1097. LINTON (W. J.). Specimens of a New Process of Engraving for Surface-Printing. *Specimen illustrations.* 8vo, original wrappers. Lond. 1861

* Accompanying it is the original engraved plate for the illustration by Thackeray on page 4, with a proof impression from it.

1098. THE ADVENTURES OF PHILIP on his Way through the World; shewing who robbed him, who helped him, and who passed him by. *Illustrations by the author and Frederick Walker.* [From the Cornhill Magazine, January,



Original Manuscript of “The Adventures of Philip.”
(See No. 1104.)

1861, to August, 1862.] 8vo, half red morocco, gilt top, uncut, original titles and some of the original wrappers bound in, with a specially printed title-page. Lond. 1861-62

* INSERTED IS A ONE PAGE A. L. S. FROM THE AUTHOR, Palace Green, May 30, 1862, inviting Mr. and Mrs. Kenney to dinner Sunday; also, AN ENVELOPE, on which is written *''The Philip was a page short. I have supplied it and take it in MS. duplicate to the Printers who will forward to Low. W. M. T. Can you let me know at the Garrick Club this afternoon how the Magazine stands for Sept. Allow 8 pages for Roundabout.''*

1099. THE ADVENTURES OF PHILIP on his Way through the World. FIRST EDITION. 3 vols. 12mo, original cloth UNCUT AND UNOPENED. Lond.: Smith, Elder & Co., 1862

1100. THE ADVENTURES OF PHILIP on his Way through the World. *Portrait and illustrations.* FIRST AMERICAN EDITION. 8vo, original cloth. N. Y.: Harper, 1862

1101. THE ADVENTURES OF PHILIP on his Way through the World; showing who Robbed him, who Helped him, and who Passed him By. *With illustrations.* 12mo, original wrappers, uncut (foxed, name on cover), in morocco slip-case. Columbia, S. C. Evans and Cogswell, 1864

* A rare Confederate imprint. Printed at the close of the Civil War, when all the Southern States were practically bankrupt, it seems strange that the publishers could afford to print or the public to buy a work of this character. But one copy appears to have been offered at auction.

1102. ORIGINAL MANUSCRIPT POEM, ''Dr. Luther,'' written on two pages, 12mo. 25 lines entirely in Thackeray's handwriting. Published in Chapter 7 of ''Adventures of Philip.'' Somewhat different in text.

* A drinking song with the refrain:
''Who will not sing as Luther sung as Dr. Luther sung.
Who loves not woman & song he is a fool his whole life long.''

1103. AUTOGRAPH MANUSCRIPT OF PART OF CHAPTER XXI. THE ADVENTURES OF PHILIP on his Way through the World. Six and a half pages of quarto size, being numbered by the author as pages 3 to 10 inclusive of the twenty-first chapter. Three smaller portions from the same work, on slips of various sizes; including the Genealogy of Philip. 10 pieces.

* The manuscript begins: *''a plan was of a piece with Mr. Firmin's known prudence and foresight. But they made an objection to his proposed union, which had struck us at home previously. Papa in law was well enough, or at least inoffensive; but ah, ye powers what a mother in law was poor Phil laying up (for) his future days!''*

It is interesting to note that the larger part of the conversation about Lord Ringwood was not written in the first draft, but added later by Thackeray. In other respects the text is the same as in the published work, except for small changes in punctuation made by the printers.

Most of the pages have the blind stamp of the ''Cornhill Magazine,'' and they have been lightly fastened at the corners to sheets of heavy paper.

ORIGINAL MANUSCRIPT OF "THE ADVETURES OF PHILIP."

1104. THE ADVENTURES OF PHILIP on his Way through the World. The original Manuscript, written on Five Hundred and Nineteen sheets of paper of various sizes, carefully inlaid to large quarto and bound in 3 volumes, red levant morocco, elaborately gilt-tooled backs and sides, gilt edges. Enclosed in a very handsome red levant morocco case, silk-lined and tooled in gold to match the volumes; with brass handles, lock and key.

*PROBABLY THE MOST IMPORTANT THACKERAY MANUSCRIPT IN PRIVATE HANDS. It is complete, with the exception of the first five chapters, which have been supplied in the handwriting of Mrs. Ritchie. Many of the pages have the names of the compositors written in pencil on the margins, showing where each began and left off.

The paper is of varying shapes and quality; specimens of the stationery of the Garrick and the Athenæum Clubs are scattered throughout, and there are many pages with the mark of the ''Cornhill Magazine.'' In a few places there are notes or portions of notes to Lady Shelley, Mrs. Leslie, and others on the back, and one page is written on the reverse of a notice of ballot on the election of George Augustus Sala to the Reform Club. Within a few pages of this there is another note on the reverse: ''*I will with great pleasure be your backer. Always yours, W. M. Thackeray.*''

There are differences throughout between this and the published text, showing that Thackeray must have made numerous changes and corrections on the proof sheets. In some cases passages have been omitted, and in most of these cases Thackeray has crossed them through—but in others they have been taken out in proof.

In volume one there is a letter from Mrs. Ritchie, reading: ''*The MS. of Philip is very nearly complete, only the first few chapters are missing—nor can we account for this. It has given me pleasure to rewrite these missing chapters and to recall the time when I wrote so much to my Father's dictation. Anne Ritchie.*'' Scattered through other parts of the work are 97 pages in the handwriting of Mrs. Ritchie or a secretary, but these are contemporary writings, probably from dictation or from rough notes, and are a part of the original manuscript.

In each volume is an original drawing by Thackeray. In volume 1 it is a water-color of a group of French dandies in the Bois; in volume 2 is a small sketch of a drummer-boy,—a variation of one of the ''Philip'' vignettes. Volume 3 has a double drawing,—on one side of the paper a sketch of a tree, and on the other a very amusing picture of the interior of a theatre, with a number of people weeping, and some of those in the pit with umbrellas raised.

(See illustration.)

1105. DENIS DUVAL. To which are appended, In Memoriam by Charles Dickens, Historical Contrast by Lord Houghton, W. M. Thackeray by Anthony Trollope, A Memorial of Thackeray's School Days by J. F. Boyes. *Portrait and illustrations.* [Cornhill Magazine for February-June, 1864, January, 1865.] 8vo, half red morocco, gilt top, uncut, original wrappers bound in with a specially printed title-page. Lond. 1864-65

* INSERTED IS A ONE PAGE A. L. S. FROM THE AUTHOR TO MR. HEATH, Palace Green, Kensington, June 13, 1863; a letter of condolence.

1106. DENIS DUVAL. A Novel. *Portrait and 8 woodcuts.* FIRST EDITION. 8vo, half green levant morocco, gilt top, uncut, original wrappers bound in, by Riviere. N. Y.: Harper, 1864

* Contains a memorial of Thackeray by Dickens. Not published in book-form in England until 1867.

1107. DENIS DUVAL. FIRST ENGLISH EDITION. 12mo, original cloth, uncut. Lond.: Smith, Elder and Co., 1867

1108. EARLY AND LATE PAPERS. FIRST EDITION. 12mo, original cloth (slightly waterstained). Bost. 1867

1109. EARLY AND LATE PAPERS. FIRST EDITION. 12mo, half morocco, gilt top. Bost. 1867

1110. THE STUDENTS' QUARTER; or, Paris Five- and-Thirty Years since. *Original colored illustrations.* 12mo, original cloth. Lond.: John Camden Hotten [1864]

* FIRST EDITION. Most of the material appeared first in ''The Corsair,'' but Hotten took some liberties with the text in arranging the book for publication.

1111. THACKERAY (DR. WILLIAM M.). A. L. S., 4 pp. 8vo. Chester, Jan'y 18, 1842.

* To his sister Mrs. Pryme, on the general condition of the country, reading in part: ''*Distress in this City and District increase upon us daily, and I do not see how Sir Robt. can hold his seat without making* large *concessions to the People, by granting free trade in Corn and Provisions,*'' etc.

1112. THACKERAY (DR. WILLIAM M.). A. L. S., 4 pp. 12mo. No place and dated ''Monday.''

* To his sister Jane Pryme. On family matters, and writing of the proposed new facilities for travelling he writes: ''*In short people are rail-road mad, and many persons here around us have made immense profits.*''

1113. THACKERAY (DR. WILLIAM M.). A. L. S., 6 pp. 8vo. No place and dated ''Friday.''

* To his sister Mrs. George Pryme, on family matters.

1114. THACKERAY (W. M.). A. L. S., 1 page, 4to. Kensington, W. October 12th, 1851. To *"My dear Albert,"* about "An Old Established House." (Stained).

* A forgery.

1115. THACKERAY (W. M.). A. L. S., 1 page, 12mo. Onslow Square, Brompton, June 12th. Advice against riotous living. A forgery.

1116. THACKERAY [(W. M.).] A. L. S., 1 page, 4to. Paris, Jan. 18, —. To William Kenneth, Covent Garden. Regarding his opera "Agobar or the Arabs in Gaul." (Worn in folds and small piece torn off.)

* Probably by the author of "Penmark Abbey."

1117. THACKERAY (MRS. W. T.). A. L. in the third person. 2 pp. 12mo. 13 Gt. Coram St., 30 Oct., n. y.

* To George Wright, probably about 1840. It reads in part: *"Mr. Thackeray this morning when he was going out told her he did not purpose returning to dinner and that in the evening he should go to Mrs. Butler's Queen Sqr, Westminster,"* etc.

Mrs. Thackeray's letters are very difficult to obtain.

1118. THACKERAY IN PHILADELPHIA (Jackson), Phila., 1911; W. M. Thackeray as an Artist and Art Critic. An Essay (Church), Privately Printed,, n. p., n. d. The Thackeray Exhibition, Lond., 1911; Catalogue of an Exhibition. Grolier Club, 1912. (2 copies); and others. Together 9 pieces, 8vo, paper.

1119. THACKERAY (W. M.). Men of the Time. From "The Idler Magazine." 8vo, half morocco. Lond. 1856

1120. THACKERAY (W. M.). THE ADVENTURES OF PHILIP on his Way through the World; showing who Robbed him, who Helped him, and who Passed him By. *With illustrations.* 12mo, original wrappers (slightly torn).

Columbia, S. C., Evans and Cogswell, 1864

* A rare Confederate imprint. Printed toward the close of the Civil War, when all the Southern States were practically bankrupt, it seems strange that the publishers could afford to print or the public to buy a work of this character. But one copy appears to have been offered by auction.

1121. THACKERAY'S TRAVELLING DESK, used by him in his lecture tour in America. Constructed of wood, covered with leather, and lined with shagreen. 15 x 10 x 6 inches.

* The desk suffered considerable damage in the fire at Major Lambert's house. The cover has been partly burned, the top broken and the interior stained.

With it is an A. L. S. from Eyre Crowe, dated Oct. 25, 1899, reading: *"I have got the desk out; with its signs of wear and tear. I'll leave it at 30, Duke Street, St. James where I have asked Mr. Hubbard to give it to yr messenger. Eyre Crowe." "P. S. I have little to add to what you rightly say in the account which I gave of the gift of the desk by Thackeray to me in my book,"* etc. It is mentioned also in his book "With Thackeray in America" (page 2.)

1122. THACKERAYANA. A Miscellaneous lot of clippings, lists, illustrations, periodicals, facsimiles, letters, etc. Including three A. L. S. of Lewis Melville to Major Lambert. Enclosed in three 4to portfolios.

* An interesting and useful lot for Thackeray collectors. Contains many valuable notes and memoranda.

1123. THACKERAYANA. 30 portraits of English and American authors, 6 engraved views; and many magazine illustrations of Thackeray's works. Together about 50 pieces, all mounted or inlaid for extra-illustration.

1124. TIMBS (JOHN). Anecdote Lives of the Later Wits and Humourists. 2 vols. 12mo, half red morocco, gilt tops. Lond. 1874

* Numerous references to Thackeray's stories and his wit.

1125. TRAILL (H. D.). The New Lucian. Being a Series of Dialogues of the Dead. 8vo, cloth (back slightly scorched). Lond. 1884

* Contains an interesting imaginary dialogue between Thackeray and Sterne.

1126. TROLLOPE (ANTHONY). W. M. Thackeray. From "Cornhill Magazine." 8vo, half morocco. Lond. 1864

1127. TROLLOPE (ANTHONY). Thackeray. 12mo, half red morocco, gilt top, uncut. Lond. 1879

* EXTRA ILLUSTRATED by the insertion of engraved and etched portraits, and several woodcut reproductions. Laid in is a 3½ page A. L. S. of Anthony Trollope, dated Aug. 1864. "*I did in truth love Mr. Thackeray very well. I think that he was a man to be loved even more than he was liked. He was tender-hearted in the extreme, and had much of the softness and sometimes also,—if to a woman I may venture to say so,—of the weakness of a woman. A more generous being I have never known or one who took greater pleasure in acts of generosity,*" etc.

1128. TROLLOPE (ANTHONY). Thackeray. FIRST EDITION. 12mo, cloth, (covers stained). Lond. 1879

1129. THE VICTORIA MAGAZINE. Conducted by Emily Faithfull, Vol. 2, Lond., 1864; The New Quarterly Review, Vol. 4, Lond., 1855; Illustrations to the Surprising Adventures of Three Men. n. p., n. d. Together 3 vols. 8vo, half calf and cloth.

1130. VISIT of a London Exquisite to his Maiden Aunts in the Country. *Illustrated by Theo.* Oblong 4to, cloth. Lond. 1859

* Dedicated to Thackeray.

1131. VULPIUS (WALTER). Thackeray in Weimar. From "The Century Magazine." 8vo, half morocco. N. Y. 1897

1131*. WALFORD (EDWARD). Men of the Time. A Biographical Dictionary of Eminent Living Characters. Thick 8vo, half morocco. Lond. 1862

1132. WALKER (FREDERICK). Twenty-Seven Illustrations by Frederick Walker designed for "The Cornhill Magazine," with extracts descriptive of each picture. 4to, original cloth, gilt edges (loose in binding). Lond. 1867

1133. WALKER (FREDERICK, Artist). A. N. S., 1 p. 18mo. June 9, no year or place.

* Walker drew some of the illustrations for "The Newcomes." The note reads: "*Once a Week drawing will be done by this afternoon. Have heard nothing from Thackeray,*" etc.

1134. WALLACK (LESTER). Memories of Fifty Years. With an Introduction by Laurence Hutton. *Portraits and Facsimiles.* First Edition. Square 8vo, half cloth and boards, gilt top, uncut. N. Y. 1889

* Limited to 500 copies. Mention is made of meeting Thackeray in New York.

1135. WARNER CLASSICS. Novelists; Poets; Historians and Essayists; and, Philosophers and Scientists. Together 4 vols. 12mo, cloth. N. Y. 1900

1136. WATT (JAMES C.). Great Novelists. 12mo, half cloth. Edinburgh, 1880

1137. WHIBLEY (CHARLES). William M. Thackeray. 12mo, cloth, uncut. N. Y. 1903

1138. WILLIAM MAKEPEACE THACKERAY (Whibley), Lond., 1903; Studies of Thackeray (Hannay), Lond., n. d. Recollections Personal and Literary (Stoddard), N. Y., 1903; A Boy I Knew and four Dogs (Hutton), N. Y., 1898; Forty-Years among the Old Booksellers of Phila. (Brotherhead), Phila., 1891. Together 5 vols. 8vo and 12mo, cloth.

1139. WILLIAMS (A. M.). A Real Barry Lyndon. From "The Catholic World." 8vo, half cloth. Lond. 1882

1140. WILLIAMS (A. M.). A Real Barry Lyndon. From "Catholic World." 8vo, half cloth. Lond. 1882

1141. WILLIAMS (W. S.). A. L. S., 1 p. 12mo, 65 Cornhill, London. Sept. 29, 1864.

* To F. Enoch Esq. . . . . "*Mr. Higgins told me he went to inquire who 'Lancelot Wagstaffe' was, & was told that Mr. Thackeray had just been to ask who wrote 'Jacob Omnium,'* etc.

1142. WILSON (JAMES GRANT). Thackeray in the U. S. "From "The Century." 8vo, half morocco. N. Y. 1901

1143. WILSON (JAMES GRANT). Thackeray in the U. S. From "Cornhill Magazine." 8vo, half morocco. Lond. 1901

1144. WILSON (JAMES GRANT). Thackeray in the United States, 1852-3, 1855-6. Including a Record of a Variety of Thackerayana, ... and a Bibliography by Frederick S. Dickson. *Portraits, facsimiles, and illustrations.* 2 vols. 8vo, boards, parchment back and corners; gilt tops, uncut. N. Y. 1904

* Thirty-five copies of this Japan Paper Edition were printed, of which this is No. 1. Laid-in is a 2-page A. L. S. of the author in regard to, and presenting, the work.

1145. WILSON (JAMES GRANT). Thackeray in the United States, 1852-3, 1855-6, ... and a Bibliography by Frederick S. Dickson. *Portraits, facsimiles, and illustrations.* 2 vols. 8vo, cloth, uncut. Lond. 1904

1146. —— The Same.

1147. —— Another copy of the same.

1148. WILSON (JAMES GRANT). Thackeray in the United States, 1852-3, 1855-6. Including a Record of a Variety of Thackerayana. *With six score illustrations* and a Bibliography by Frederick S. Dickson. 2 vols. 8vo, cloth, gilt tops, uncut. N. Y. 1904

1149. WILSON (JAMES GRANT). Thackeray in the United States, 1852-3, 1855-6. Including a Record of a Variety of Thackerayana. *With Sixty-Six Illustrations.* 8vo, cloth, gilt top. N. Y. 1909

1150. WRIGHT (GEORGE). A. L. S., 1 p. 4to. London, May 15, 1838.

* To W. M. Thackeray, in regard to his writing; beginning: *"I have conferred with Mr. Tilt on the subject of the article for the Comic Almanack, and he is agreeable, as well as ourselves, to your proposal to write us for Twenty Pounds,"* etc.

1151. WRIGHT (GEORGE). A. L. S., 1 p. 8vo. London, April 27, 1840.

* To W. M. Thackeray, in regard to "The Paris Sketch-Book"; reading: *"Is it your wish that the article on "French Caricatures" should come first in Vol. 2?"*

THACKERAY HAS WRITTEN BELOW: "YES, FIRST."

1152. WRIGHT (THOMAS). The Life of Edward Fitzgerald. *With Fifty-six Plates.* 2 vols. 8vo, buckram, gilt tops, uncut. N. Y. [Lond.] 1904

* Contains many references to his friend Thackeray.

1153. YATES (EDMUND). His Recollections and Experiences. *Two portraits.* FIRST EDITION. 2 vols. 8vo, half red morocco, gilt tops. Lond. 1884

* Laid in is an A. N. S. of the author in which he says, *"I dont think the character of Pendennis was drawn by Thackeray from any one individual. It was, like most popular whiskeys, a clever 'blend.'"* Laid in also is Yates' bookplate.

1154. YOUNG (EPHRAIM). Thackeray as an Art Critic. From "Atlantic Monthly." 8vo, half cloth. Bost. 1885

POSTHUMOUS PUBLICATIONS AND COLLECTED SETS OF THACKERAY WORKS.

1155. AUTOGRAPHIC MIRROR (THE): Autographic Letters and Sketches of distinguished Men of past and present times. *Facsimiles in lithographs.* 4 vols. original cloth, folio and 4to, gilt edges. Lond. [1864]

* There are numerous contributions by Thackeray, including "The Gamblers," a sketch with letterpress, "The Three Sailors," portraits of King Glumpus, Lady Popkins, Lord Lollypop, facsimiles of letters, sketches, etc.

1156. —— Another set. 4 vols. cloth.

1157. —— Two copies of volume 1 and a copy of volume 2. Together 3 vols. folio, cloth.

1158. MORGIANA, le Chevalier Déshérite. Par W. M. Thackeray. Traduction précédée d'une Notice Biographique et Litéraire par Amédée Pichot et des Souvenirs de Thackeray par Charles Dickens. 12mo, half morocco, original covers bound in (slightly stained). Paris, 1864

1159. AUTOBIOGRAPHIC ALBUM (THE). A collection of four hundred and seventy facsimiles of distinguished persons. By L. B. Phillips. Small 4to, cloth. Lond. 1866

* Contains facsimile of a Thackeray letter, and a short sketch.

1160. SHERER (JOHN—Editor). The Princess Alexander Gift Book. (Lord Lytton, Mrs. S. C. Hall, W. M. Thackeray, etc.). *Twenty steel engravings.* 8vo, cloth, gilt, gilt edges. Lond. 1868

* "The Anglers," by Thackeray, was published here for the first time.

1161. COILA'S WHISPERS. By the Knight of Morar [Sir William Fraser]. *Illustrations by George Cruikshank and Gustave Doré.* Square 12mo, original cloth, uncut (somewhat water-stained). Edinb. 1869

* FIRST EDITION. Contains a plate illustrating "A Tale of Talavera," from an original drawing by Thackeray, previously unpublished.

1162. FRASER (SIR WILLIAM). Coila's Whispers. *With an illustration as a half-title, designed and signed by W. M. Thackeray.* 12mo, cloth (slightly water-stained). Lond. 1874

1163. KING FRITZ. Found among the Papers of the late W. M. Thackeray. Cornhill Magazine, June, 1874. 8vo, half red morocco, uncut, original wrappers bound in. Lond. 1874

1164. THACKERAYANA: Notes and Anecdotes. *Illustrated by nearly six hundred sketches by William Makepeace Thackeray.* FIRST EDITION. 8vo, cloth, gilt top. Lond. 1875

* This compilation, attributed to Joseph Grego, was strongly disapproved of by Mr. Thackeray's representatives. Laid in is an A. L. S. of Wm. Moy Thomas to Samuel Langley, dated June 30, 1862.

This is the first issue, which was suppressed on account of containing copyright matter. In the reissue the title reads "Illustrated by Hundreds of Sketches."

1165. THACKERAYANA: Notes and Anecdotes. Illustrated by Hundreds of Sketches by William Makepeace Thackeray. *Numerous illustrations, some colored.* 8vo, gilt top, uncut. N. Y. 1875

* Compilation of this work is attributed to Joseph Grego. Second Edition, with five colored plates which do not appear in the first edition, published in London the same year.

1166. THACKERAYANA. Printed announcement of Thackeray's Lectures at the Marylebone Literary and Scientific Institution; List of Toasts at the Dinner given to W. M. Thackeray in the New Royal Hotel, Edin., April 2, 1857; Reproduction of a drawing on a card of the Fine Art Society; and three other menu cards, etc. Together 6 pieces, 8vo and smaller.

1167. THE ORPHAN OF PIMLICO and Other Sketches, Fragments, and Drawings. With some Notes by Anne Isabella Thackeray. 4to, red levant morocco, gilt, gilt top, original covers bound in (binding slightly damaged by water). Lond. 1876

* EXTRA-ILLUSTRATED BY THE INSERTION OF TWO A. L. S. BY ANNE I. THACKERAY AND FIVE PAGES OF ORIGINAL DRAWINGS FOR THIS BOOK, BY THACKERAY. The first is a page of "Prince Polonio's Adventures," with four drawings and 30 lines of text; the second an initial letter with figures, and other figures at the side; the third is "Othello," a tinted pen-and-ink drawing of three negroes; the last two are sketches of the only illustrations Thackeray attempted for "The Newcomes"; they were redrawn and used by Doyle.

1168. THE ORPHAN OF PIMLICO, and other Sketches. Fragments, and Drawings by W. M. Thackeray. With some Notes by Anne Isabella Thackeray. *Numerous illustrations in colors.* 4to, half red morocco, gilt top, uncut (edges slightly stained). Lond. 1876

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